"Fantasy background drawing class

Draw with Photoshop! Secrets of inspiring landscapes

よー Shimizu = Author

"Fantasy background drawing class

Drawing with Photoshop! Secrets of inspiring landscapes by Yo Shimizu

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SB Creative "Fantasy Background" Drawing Class Reader Support Section

Introduction

Thank you for picking up this book. My name is Shimizu.

This book consists of a making-of page with 10 illustrations depicting various scenes, and a technique page that summarizes how to draw various motifs and the concept of expression. I put all the techniques, know-how, knowledge, and thoughts I use when drawing backgrounds and concept art into it. What I explain in this book is super practical stuff that I actually use when creating games for PlayStation 4, PlayStation Vita, NINTENDO 3DS, smartphones, etc.

On the making page, I mainly explain each step, the brushes I use, my thoughts and know-how when I draw. What makes this book different from others is that it explains with the keyword "why?". This commentary may seem a bit verbose. Even so, the reason why I insisted on asking "why?" is that thinking is very important for background paintings. For example, the same place can look completely different depending on the time and weather. There are too many parameters to change, and I can't say for sure, use this color in this place! That's why it's so important to think in terms of simulating changes in the situation. Even if it's just a simple touch, knowing why and why you add that touch can increase your accuracy and efficiency many times over.

On the technique page, we have summarized specific drawing methods and tips in a simple manner. Even beginners can follow the same procedure.

If you do the same thing, I make it so easy that you can draw something similar.

This book is an illustration technique book that sticks to reasoning. However, there is one thing I would like to tell you so that there is no misunderstanding. A picture is not something that is drawn only by reasoning. All the laws, conventions, and theories in painting are nothing more than tools devised by our predecessors to make paintings attractive. Real things cannot escape the laws of physics, but pictures are different. At the artist's will, it can be expressed as if it were real, ignoring all laws. You are free to do whatever you want. However, there is a big difference between knowing the law and ignoring it and just doing something without knowing it. If you know the reasoning, you will be much more accurately able to pinpoint and ignore the law. You will be able to make selections such as "Oh, it looks better if I draw it according to the perspective, but it looks better if I ignore the perspective".

*We hope that this book will teach you how to draw a world that only you can express, beyond the laws.

Yo Shimizu/ Hiroshi Shimizu

Y.S

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The Basics of Digital Illustration Basics

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Scene 1

Grassland and blue

sky Tips for drawing in a short time,

Tips for drawing later

❧ Making ❧

❧ Technique ❧

Scene 2

Secret Garden

bright and gentle world

❧ Making ❧

❧ Technique ❧
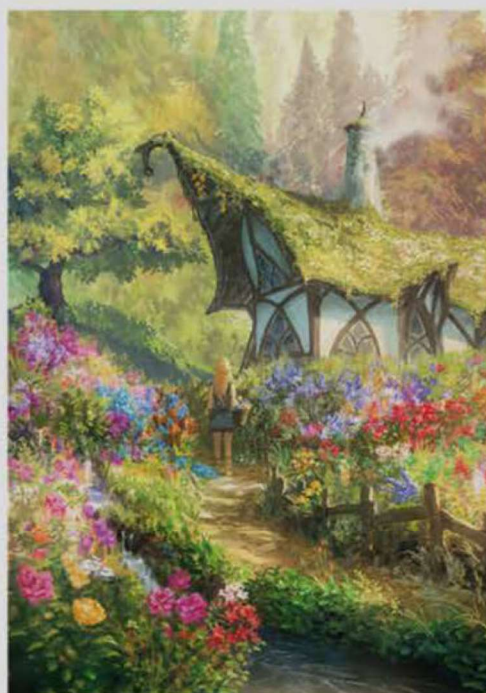
Scene 3

witch's room

Interior design and harmony with character

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Scene 4

Castle town at dusk The

design of the building and the atmosphere of the evening

❖ Making ❖

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A cliff in the

rain, an eerie and cold world

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❖ Technique ❖

How to read this document

Contents of this document

We will carefully follow how to draw 10 various scenes on the making page. In particular, we have dedicated a page to the technique page for key techniques. This document uses Photoshop CC 2015. The shortcuts introduced in this manual are Windows key notation. If you are [____] → [⌘] 、 using a Mac, read it as Ctrl [Alt] [option.

Page structure of this book

● Scene page: Overall image of the scene

meadow and blue sky

comment

Project overview

image size

production time

part of Hongda
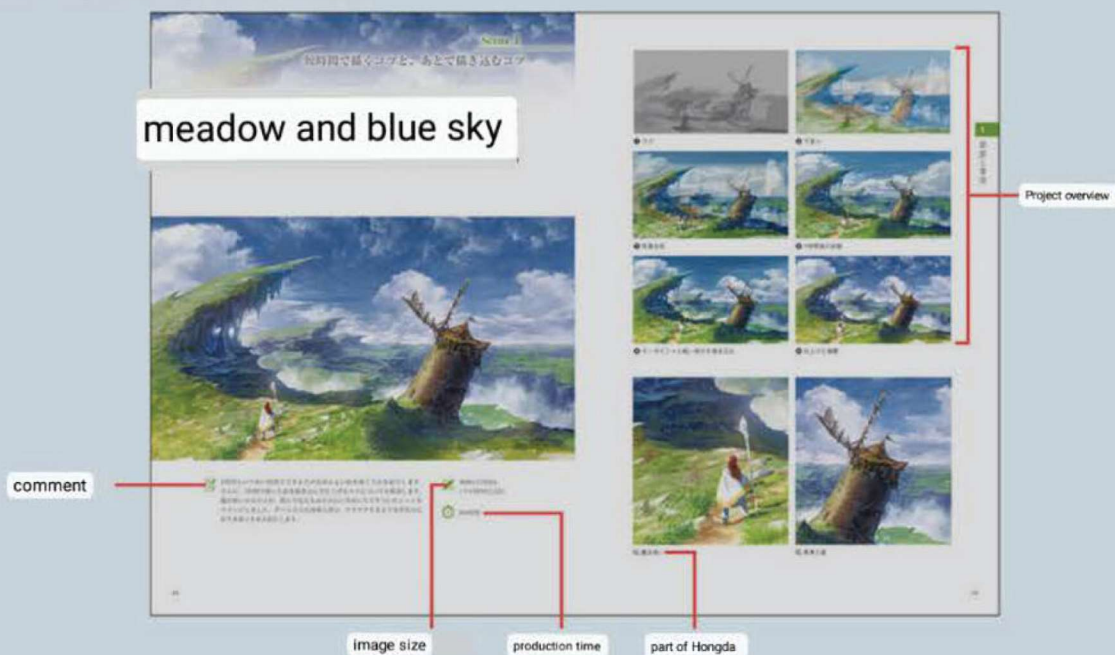
-Making page: The production process from rough to finish

making

Step-by-step commentary

{ Point }
Introducing particularly useful knowledge and know-how

Memo — Introduce ideas for leveling up

Tips — Tips for working with Photoshop

● Technique page: Explanation of how to draw motifs and ideas

how to draw weathering

think gently

explain

specific steps

Commentary

Marking

important points

Download bonus file

Sample PSD files, brush files, etc., which are the benefits of this book, are distributed on the support

page of this book. You can download it from the "Download" link on the support page. Please be sure to check "Please

read first.txt" before using.

[Support page of this document]

http://isbn.sbcr.jp/87643/

Design graphics (HTML

"Fantasy" drawing class

size   full color

click

account

because uf

Brush files are available for Photoshop CC 2015. Not available in older versions of Photoshop

There is a nature.

The basics of digital illustration

Here, I will explain the basics of digital illustration that I want you to know first in order to read this book. Many people may think that digital illustrations are different from analog illustrations, but they have in common the ability to draw and draw. People who are good at drawing digitally will be able to draw in analog with a little practice, and people who are good at drawing in analog will be able to draw digitally with a little practice. The only difference is the means of expression. Photoshop has a lot of features and tools, but only a few are used when drawing. When you actually create a work, you can draw pictures efficiently by applying a few functions.

I thought it would be difficult and confusing to start a detailed explanation of Bath, so I will explain it in the middle part of this book (p.108). It is recommended that you read the detailed explanation of perspective after reading how to draw backgrounds and theory up to Scene 5.

Introduction

●Capturing the world with a plane (p.12)

The technique of ``capturing the world with a plane''

is the basis of drawing power. If you have mastered

this technique, there is basically nothing

you cannot draw. This is one of the most important

parts of this book.
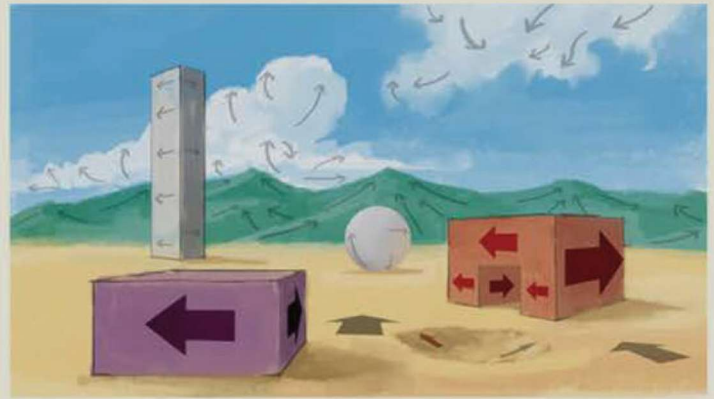
●Photoshop basics and terms
   (p.14)

We will explain the tools used when drawing

pictures in Photoshop, how to use them to

draw pictures, and the basic terms of

pictures.

There are four main tools used for drawing,

and if you master them, you can draw

any picture.
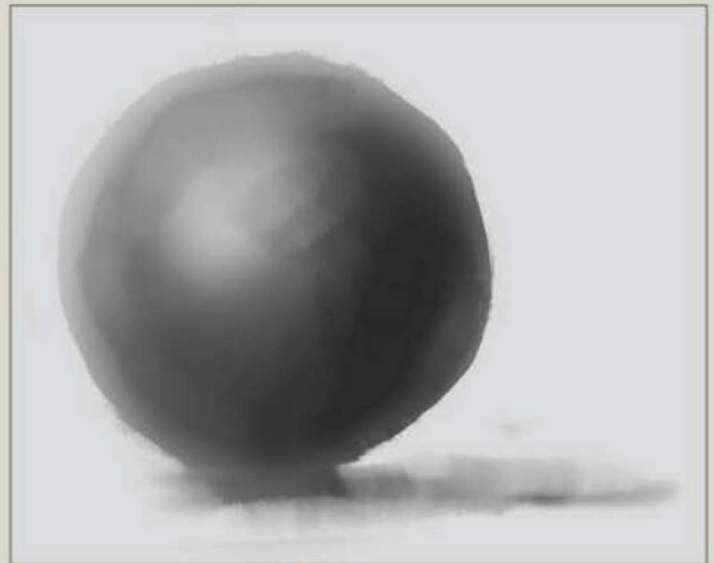
● List of brushes used in this book

(p.16) Here are the brushes I used when

creating the works in this book. Photoshop's

custom brushes are very useful, so

make your own or use distributed

brushes.
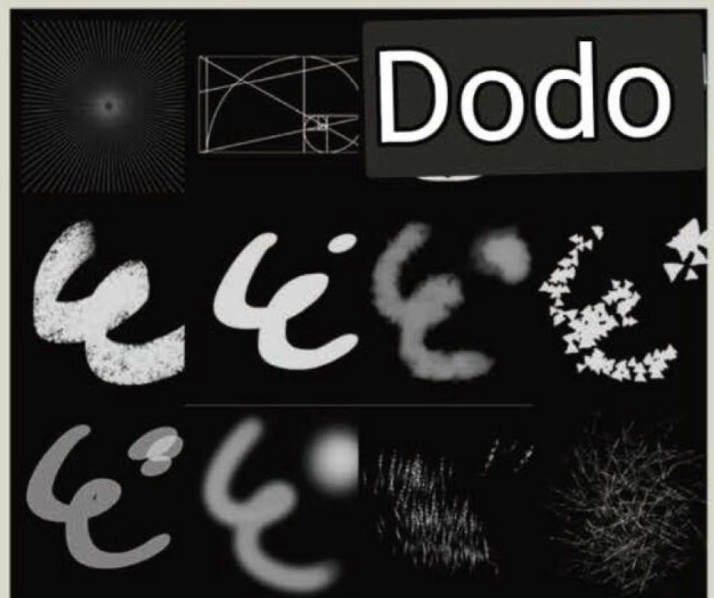
perceive the world in terms of

"Capturing the world through a plane" is the most basic and most important technique of painting. First, we introduce this basic technique.

What does it mean to "capture the world through a surface"?

"The world in which we live is said to be a three-dimensional space. can be expressed.

❶

one-dimensional two-dimensional three-dimensional

Now consider the shape of the object. A cube consists of 6 faces ❷. A sphere is also made of faces in the same way ❸.

❷

cube

❸ 面
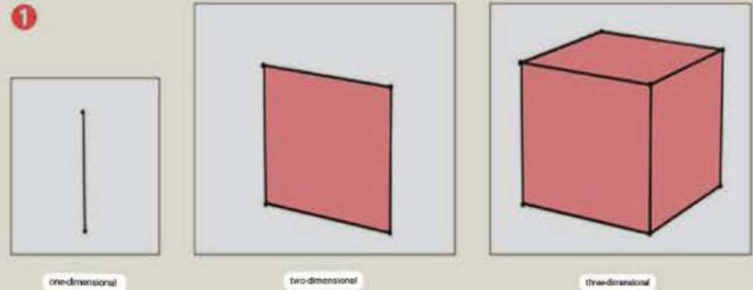
sphere

Cubes and spheres are the most basic shapes of objects. In other words, the world we live in is made up of all surfaces. If the surface can be expressed, there will be nothing that cannot be drawn. People, buildings, machines, plants, sky, clouds, whatever. You can draw everything.
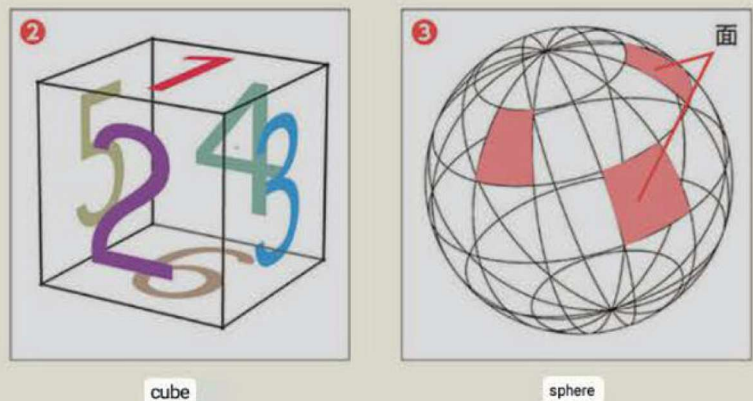
╺╍⟨✑⟩╍╺

Memo Capturing the surface = 3DCG

3DCG, which is now used in all kinds of images and games, uses computers to "perceive the world in terms of planes." You can think of people who are good at drawing as having 3DCG software in their heads that can capture surfaces and draw anything.

╺╍⟨✑⟩╍╺

What about Nemo Japanese characters?

Japanese characters do not draw their faces directly, but rather draw outlines to express their faces. For example, the line drawing of the chest can be said to be part of the outline of the sphere. It takes a lot of practice to capture the surface while drawing the outline. This is because when you draw a line drawing, you will inevitably turn your attention to the lines and neglect the surface. That's why drawing is recommended as a way to practice characters so that you can capture the surface.

How to practice catching faces

Efficient ways to improve the technique of capturing surfaces are to draw with "thick painting (digital)", "watercolor", "charcoal drawing", etc. These drawing methods use paintbrushes and brushes, so you can draw areas directly instead of lines. The best way to capture the faces is to practice drawing many faces.

My recommendation is to practice drawing a thick painting using Photoshop. Digital is the same tool as a paintbrush. I think this is the most efficient way to learn how to use the tools and practice how to grasp the surface at the same time.

Memo About Pencil Drawing

"Pencil drawing" is often mentioned as a way to practice drawing, but since a pencil is originally a tool for drawing lines, I think that charcoal drawing, which allows you to quickly draw a surface, is more suitable for practicing to いる capture the surface. I'm here. A pencil can also be used at an angle to draw a surface, but charcoal is more direct in terms of drawing a surface.

④

line drawing practice

face drawing practice

Efficiency is bad because the surface is drawn with lines

Efficient because it draws a surface with a surface

Tips for capturing faces

The trick is to be conscious of stroking the motif with your hand. A more detailed explanation of catching a face can be said to be ``conscious of the angle at which the face is moving away from you''. In order to grasp the image of going away, it is easy to understand if you draw an arrow pointing away from yourself. Like S, even in the background everything is drawn by recognizing it as a surface.

⑤
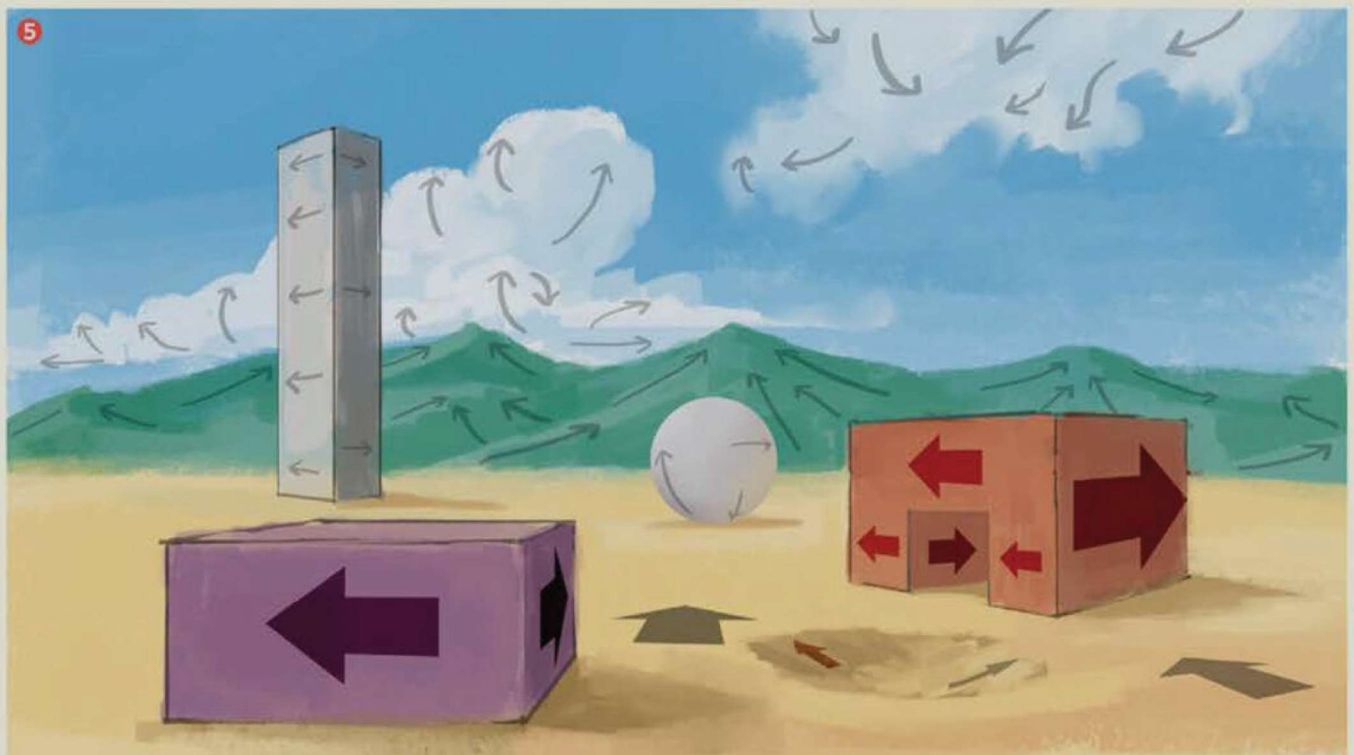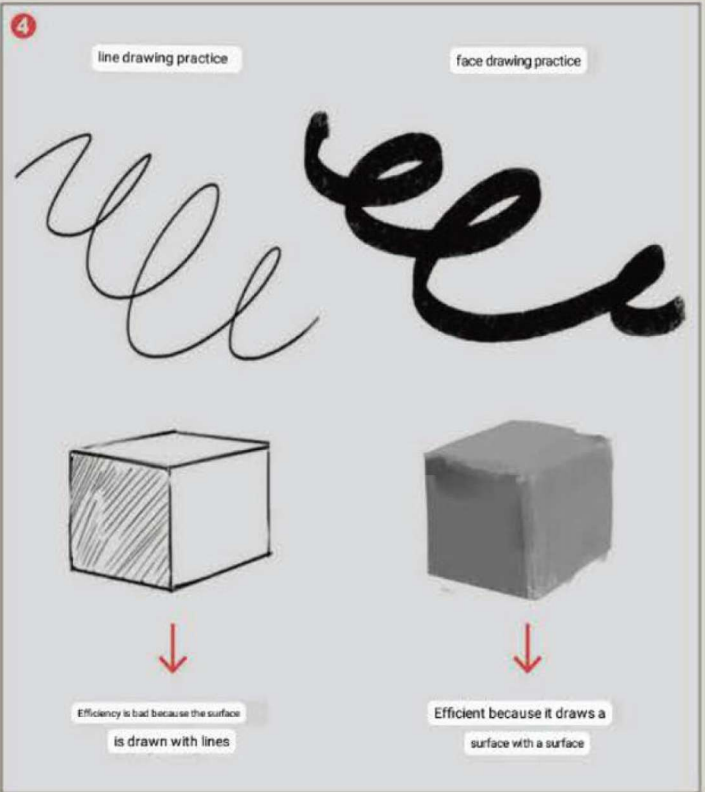
Recognizing the angle at which the surface recedes with an arrow

Drawing Basics and Terminology
in Photoshop

How do you use Photoshop features?

draw a picture or solve the most basic

I will explain.

Tools used for drawing in Photoshop

You can draw anything with 4 tools ①.

❶

[Brush] tool   [Eraser] tool   Fingertip tool   [Eyedropper] tool

draw a sphere

Let's draw a sphere as an example.

01 Create a layer

After launching Photoshop and creating a new file, press
Ctrl+Shift+N. This will open the Layer Creation
window, press OK. This will add one normal mode
layer.

02 Using brushes

Select [Window] → [Brush Preset] from the menu to open
a list of brushes, so select the airbrush (p.16) and start
drawing. I chose gray (R50, G50, B50) from the color palette. Use an
airbrush to draw a circle 2.

03 Draw shadows with a brush

Draw a shadow on the circle. The image is lit from the upper left, and the lower
right is touched to make the color darker.

04 Draw highlights

Pressing [Alt] while using the [Brush] tool will switch to the [Eyedropper] tool as long
as you hold it down. In this state, click the white background to obtain the
white color. Next, draw a highlight around the upper left corner of the
sphere with a brush.

05 Draw shadows on the floor

Now use the [Eyedropper] tool to pick up the shadow color of the sphere and draw a shadow on the floor.
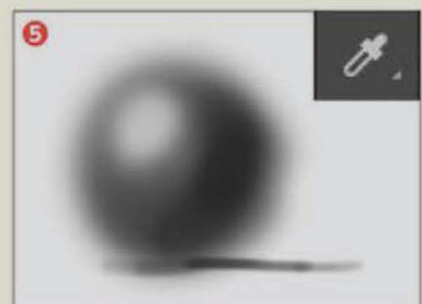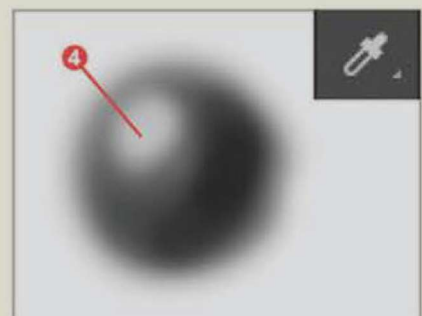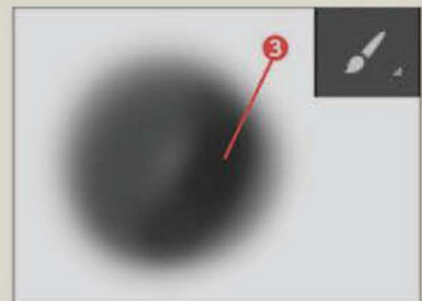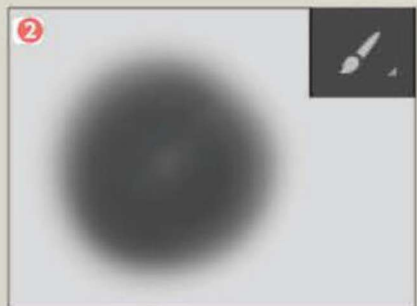
06 Shaping with the [Eraser] tool

It will be blurry at this point, so press to change to the [Eraser]
tool and select the Chalk Brush (p.16) from the brush list. In this state,
erase the outside of the sphere to clarify the shape. If you make a
mistake, you can go back any number of times with [Ctrl]+[Alt+Z].

07 Blur the whole

Select the Fingertip tool. In this state, select the blur brush (p.17) and place
the blur brush on the [Fingertip] tool. Blur around the shadows and
highlights, as the ball lacks reality. That's all there is to it.

❴ Point ❵

Repeating the [Eraser] tool and [Fingertip] tool The
basics of drawing any picture are the same as this sphere. Use the
[Eraser] tool to clean up what you have drawn with the brush, then blur it with
the [Fingertip] tool to create a gradation. The [Eraser] tool is used
more often for shaping than for erasing. Think of the [Fingertip] tool as
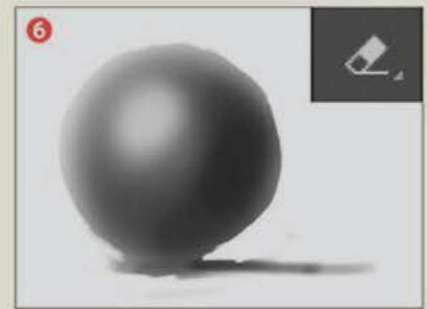a set with the [Brush] tool, and repeat the process of "Draw and blur". Both
the [Fingertip] tool and the [Eraser] tool can be set to the same brush as
usual, so it's a good idea to experiment.

Basic picture terms

Using the sphere as an example, we will explain the basic terms
of painting. This book does not use a lot of jargon, but knowing
these basic terms will make it easier to understand.

·highlight

The brightest part of an object. The touch here determines
the texture.

• Halftone (neutral color)

It is the intermediate brightness part of an object, such as gray
between white and black. It is also the most used color in paintings.

• Shadows (Shades and Shadows) Shadows

cast on objects are called shades, and shadows cast on the
floor are called shadows.
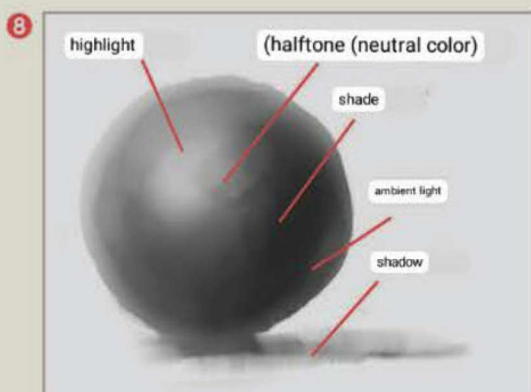
- surroundings 光

It is the part that reflects the light that hits the surroundings and
brightens it. The background is often expressed in blue.

Color has three attributes. Color adjustment in Photoshop is
basically done by controlling these three.

• Hue

It's about color. It is determined by the position of the right band.

·brightness

It's the brightness of a color. White is the lightest color and
black is the darkest. Determined by top and bottom position.

Saturation

is the vividness of a color. It is determined by the left and right
positions.

List of brushes used in this manual

Match the brush used in this book with the brush touch image.

I will introduce them together.

List of brushes

By using multiple brushes, you can change the expression and draw efficiently. An overview of the brushes used in this book

I will introduce the essentials along with the brush touch.

Of the brushes used in this book, the ones I made are available from the support site (p.9) of this

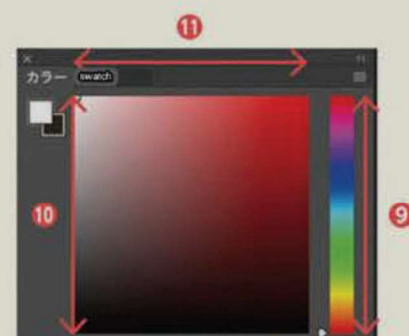book. Brushes are like paintbrushes, so you can make your own, but we recommend downloading or purchasing

distributed brushes. It would be a good idea to refer to the brush touches posted here and find a brush that

suits you.

(1) Birth brush A convenient brush that allows you to draw perspective in an instant The brush tip image is a concentrated line. Yo Shimizu. See also p.116
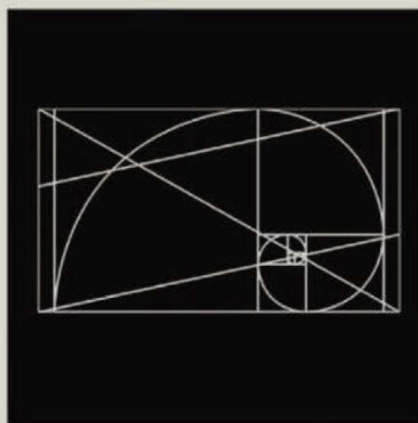
②Golden ratio brush: A brush that draws a guide for the golden spiral The image of the tip of the brush serves as a guide for the golden spiral. There is one for vertical position and one for position. Yo Shimizu. See also p.139

③ Airbrush A brush that can draw soft gradations. I use it for all my paintings. Yo Shimizu

④ Chalk brush: A basic brush used in all paintings, with a chalk-like texture and sharpness depending on the pen pressure.
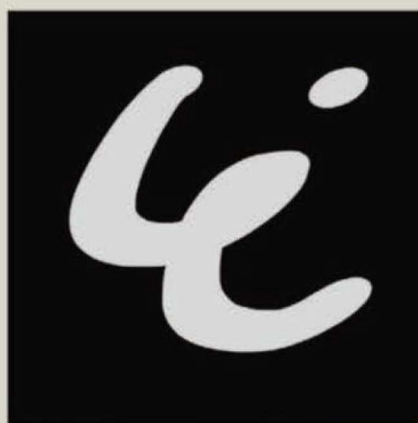
⑤ Elliptical brush: An elliptical brush for sharp contours. Use for drawing. I use it in all my paintings. Yo Shimizu
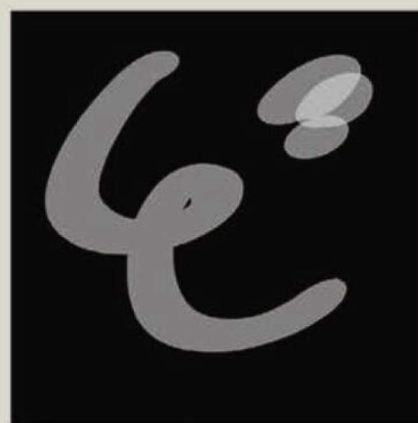
⑥ Watercolor Brush: Elliptical brush with wet edge function. Use for drawing. I use it in all my paintings. Yo Shimizu

7 Particle brush: I use it for works that require fine particles, such as waterfalls. Used in Scene 5

8 Texture brush: Used for painting rocks and ground. Used in Scene 5

9 Horizontal Brush: A horizontal brush. Used for drawing buildings. Used in Scenes 5, 6, 8, 9 and 10. Yo Shimizu

⑩ Streak Brush: Draw multiple lines at once. It can be used for anything including plants. used in all paintings

(1) Cloud brush: A brush that makes it easy to draw clouds. Used in Scene 4.5

12 Leaf brush: A brush with a collection of triangles. Easy to draw tree leaves. Scene 4. used in 7
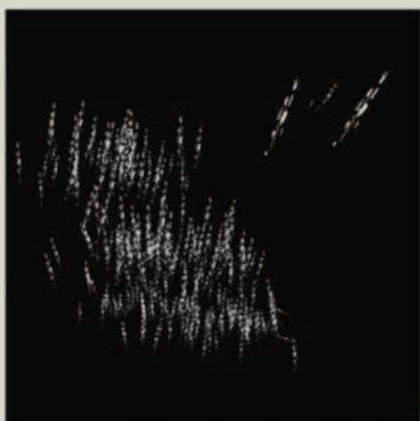
(10) Grass brush: A brush that allows you to easily draw grass in the foreground. Used in Scene 13.7

⑩ Lava Brush: Easily draw the texture of lava. Used in Scene 9

15 Blur brush Use with the [Fingertip] tool. Used in all paintings. Basically, if you use the [Smudge] tool, the tip shave is this brush.

Menu Recommended brushes

The brushes created by Aaron GriffinArt are very easy to use. It is distributed free of charge at the following sites. http://aarongriffinart.deviantart.com/art/BRUSHES-609357781

Tips for drawing in a short time and tips for drawing later

meadow and blue sky

I will show you how to draw a picture that looks as good as possible in a short time of 1 hour. In addition, I will also explain the tips for drawing and finishing the picture drawn in one hour. I imagined a scene in which a witch girl reaches a vast grassland that makes her look resentful. In the case of a game, the introductory part is a picture that makes you feel the expansion of the exciting world.

4800×2700px (2.5 times the full HD)

about 6 hours

❶ love

② Primer

❸ photo composition

❹ State after 1 hour

❺ Draw keypoints and rough areas

❻ finishing and adjusting

④ Wizard

Q windmill hut

making

01 Draw perspective in an instant

The perspective is drawn using the Perspective Brush (p.16). A perspective brush is a brush whose "brush tip shape" is a
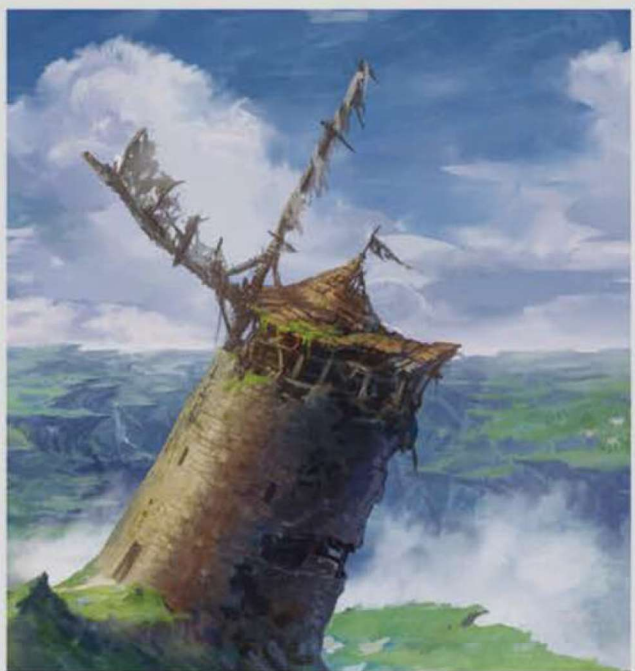
perspective line. You can instantly create an accurate perspective grid by free-transforming with a single click on the center

of the screen with a brush. See p.116 for details. This time, the eye level (line of sight) is slightly below the center.

height). The timing to

draw the perspective is fine before or after drawing the rough. Image is solid before drawing

Perth may not be used for certain pictures or pictures with a lot of natural objects. Conversely, pictures with many buildings will be easier

to draw if the perspective is drawn first.

参照 "Technique: How to draw a perspective grid" (p.116)

1
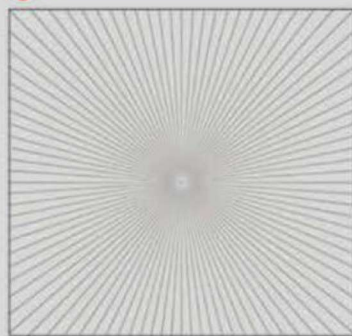
bath brush
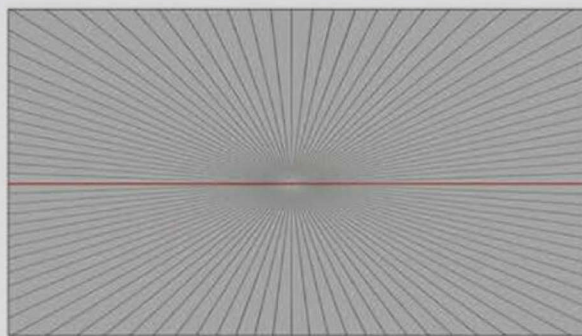
Transform according to the screen

ᕫ Point ᕫ

Set the eye level to give a sense of openness

Setting the eye level is important for wide terrain such as grasslands. The larger the empty area, the more open, and the smaller the area, the more closed.

I can feel it ②. Most paintings are empty above eye level. In other words, the closer the eye level is to the upper part of the

screen, the more closed it feels, and the lower it is, the more

open it feels. In addition, by increasing the undulations of the ground or by looking down from a high place, you

can create a picture that does not give a sense of blockage.

2

The larger the area of the sky, the more open it feels
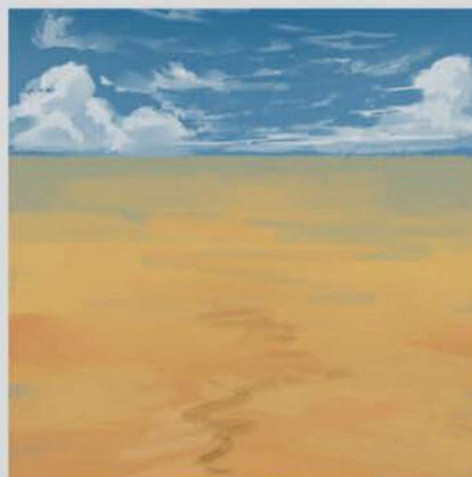
If the empty area is small, there is a feeling of blockage

Drawing rough 02 while thinking about the composition

Using the perspective as a guide, I use a chalk brush (p.16) to roughly draw a rough sketch. The blue sky and grasslands are the main motifs, with a windmill on the right and a characteristic cliff on the left ③. At the beginning of drawing, don't be too nervous, and when you start drawing in a relaxed and gentle manner, a strangely comfortable space will be created. If you can't decide which elements to put on the screen, think about the setting and the story. For example, this windmill hut is used by many travelers as temporary accommodation, so there may be a road.

❧ Point ❧

good composition point

When drawing a picture in a short time, it is important to decide the composition quickly. You can even change the composition later using Photoshop's features. However, if you draw in a short time, you don't have time to correct it, so first decide the composition firmly. A good composition has three points. If you keep these three points in mind, you can draw a good-looking picture without drawing too much.

- Attractive even when reduced

  Nowadays, many people are watching works on small screens such as smartphones. Moreover, since there are many works in the world, they are reduced to thumbnail size and displayed. Even if it is small, if it is not attractive, it will not be seen in the first place.

- Rhythm

  Pictures with a sense of rhythm are comfortable and exciting just by looking at them. The way trees grow, the way grass grows, the shape of clouds, the distortion of buildings, everything has a rhythm. Especially important in fantasy.

- keep an eye on

  There are many elements in the background, so if you don't organize the information in an easy-to-understand manner and make it easy to understand where to look, the picture will not convey anything. You have to think about things from the perspective of the viewer.

For details, see "Technique : How to create an attractive composition" (p.32).

03 Lighting

Once the rough draft has progressed and the layout of the elements has been decided, the lighting is done. Lighting is the work of determining the part of the light and the shadow.

vinegar.

When drawing in a short time, use lighting to create large shadows. When it is dark, the human eye cannot perceive the details of an object. By using this property to widen the area of the shadow, the area that needs to be drawn can be reduced.

5.

Once you have decided where to place the light source and how to cast shadows, lighting is finished.

❬ Point ❭

Two tricks to make shadows bigger

I will show you two ways to increase the shadow.

- Angle the light to create shadows

Angle the light to increase the shadow area.
Simply put, light should be applied obliquely.
Now, let's cast the light from the upper left to the lower right at a slight angle to make the shadow bigger.

· Collect shadows

Enlarging several shadows together can enhance the impression of the picture and increase the area of the shadows. is an example of unifying the shadows of a mountain and a person in the middle. The positional relationships between objects are emphasized, making it easier to understand the situation.
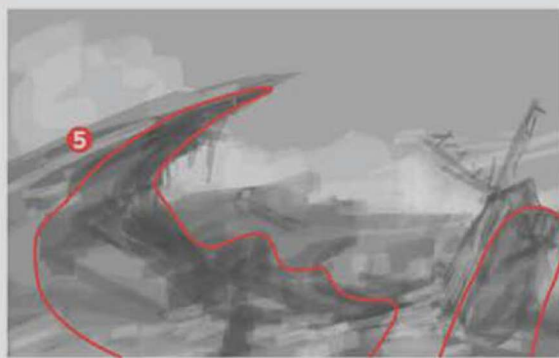
You don't have to draw areas with shadows

Shadows are small when light is applied from directly above

Shadows are large when light is applied from an angle

Bringing together the mountains in the middle and the shadows of the characters

04 Undercoat

After the lighting is done, I create a new layer in [Overlay] mode, think of the main color of the picture, and paint it as a base. If you set it to [Overlay] mode, you can add color while maintaining the brightness of the lower layer. This is the basis for coloring a monochrome rough sketch.

❦ Point ❧

how to color

There are various ways to paint colors, and there is no one that can be said to be the correct answer. I will introduce the method that I often use. I use an airbrush (p.16).

At first, ignore the intrinsic color of each motif and apply the key light color to the lighted areas. Then lighten the sky color into the shadows. The reason why the color of the sky is put on the shadow is that the shadow reflects the color of the sky well, and the aerial perspective is sharp. Because it is easy to cut.

After creating the overall atmosphere, Colors are painted from the unique color with the largest product.

┈•⟨◈⟩•┈

> **Memo What is a key light?**
>
> It is the central light source of the painting. For outdoor paintings, it is sunlight, and for indoor paintings, it is lighting.

┈•⟨◈⟩•┈

> **Memo What is aerial perspective?**
>
> It is a technique that gives a sense of depth by expressing the nature of popularity. On the earth, the farther away an object is, the blurrier its contours and the more it looks hazy. This is expressed by mixing colors such as the color of the sky and the color of light. It is characterized by the dark color of the sky appearing in the shadows.

❦ Point ❧

Overlay tips

If you just use the color you want to paint, the brightness and saturation will be too high. The trick is to choose a color with a low brightness that falls within the rough range. It is difficult to finely adjust the colors using layers in the [Overlay] mode, so it is better to think of it as an undercoat.

●Key light ⑩ Sky color
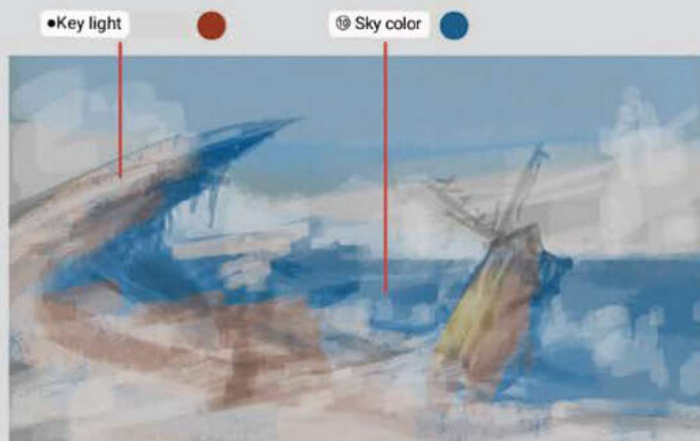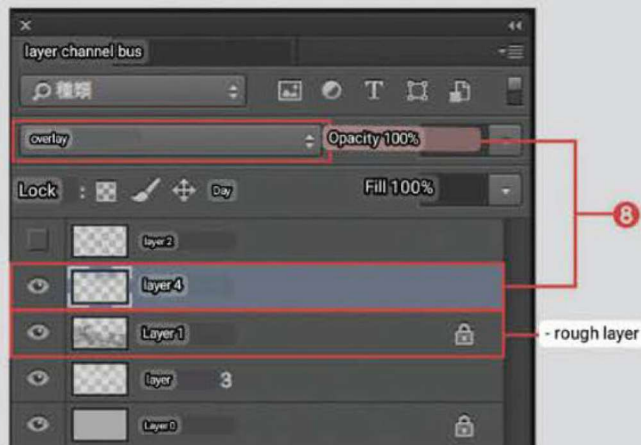
Apply unique color after creating atmosphere
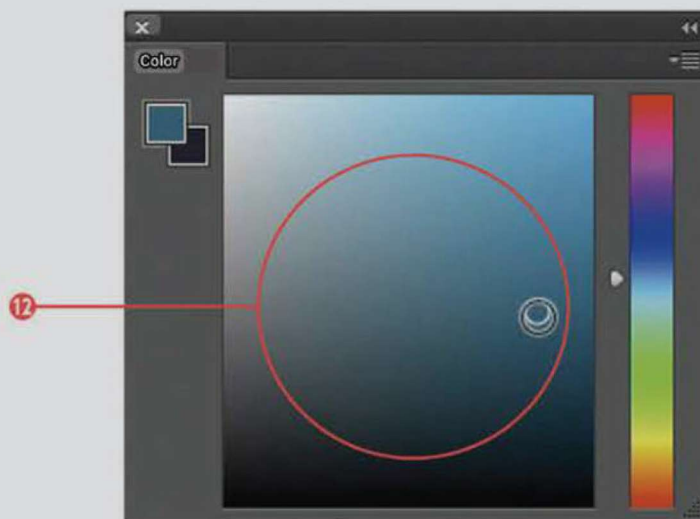
Main color range used in overlays

05 Separate layers

After finishing the undercoating, divide the layers according to the content of the picture. After this, in order to facilitate various processing, it is divided at this stage. We recommend that you keep it.

First, merge the layers other than the perspective layer. From here, use the [Lasso] tool to copy and paste each rough element and divide it.

The fineness of layer division varies from person to person, but the fewer the layers, the easier it is to manage. This time, I divided the layers into 5 layers: blue sky, clouds, background, middle background, and foreground. I will add the character layer later when I draw.

merged layer   perspective layer

> **Tips** Duplicate selection to new layer
> do
> - [Ctrl] + to copy selection
> - [Ctrl] + [Shift] + Duplicate to new layer

❦ Point ❧

When to split layers

You may think that it is more efficient to divide the layers into background, middle and foreground from the beginning. In fact, paintings with a clearly defined image, or paintings that require a sharp silhouette as the main part, are drawn in separate layers from the beginning.

However, this time, I emphasized speed and adopted a method of finding the composition from the touch of the brush. This way of drawing is drawn with the brush opacity low, so it is not compatible with the photo composition in the next step. Photo compositing uses a clipping mask, so if there is unevenness in the original layer, it will not be possible to composit it cleanly. Since the [Lasso] tool can cut evenly and sharply from merged layers, it is more efficient to interleave the steps of merging layers and cropping.

Foreground layer
middle ground layer
Landscape layer
雲 layer
blue sky layer
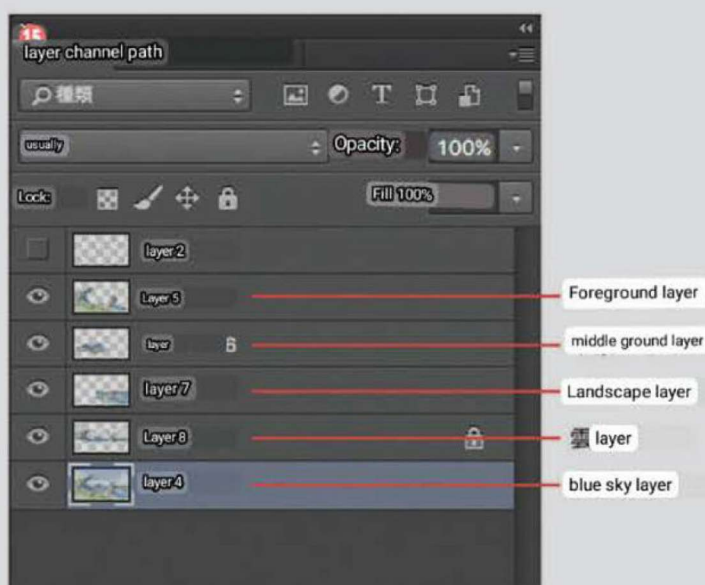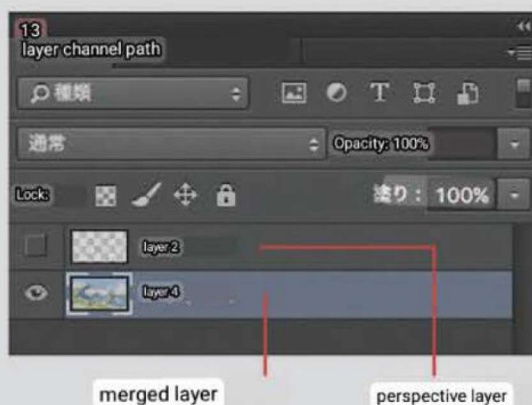
Separate layers with awareness of overlap

(10) is a diagram showing each layer individually, and the right side shows the cut part filled with a solid color. If you combine each layer with **17** a single color, it will look like this. The blue sky layer uses the water integration layer as it is. This is because the layers from clouds to the foreground are stacked on top, so there is no need to cut them out. Dividing layers using the [Lasso] tool is like extracting elements from a single picture and layering them on top.
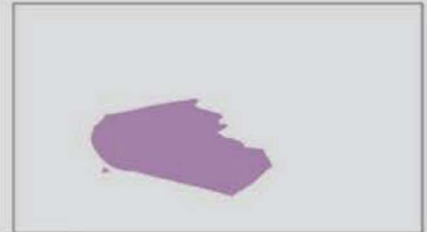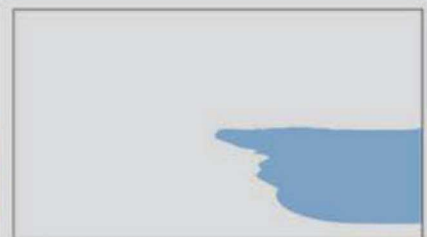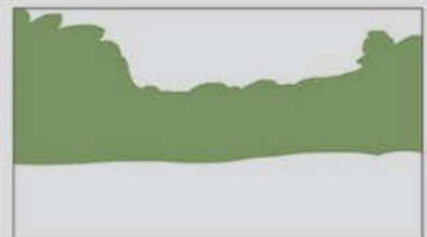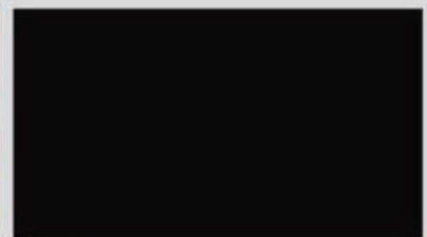
16

Foreground layer

middle ground layer

Landscape layer

雲 layer

blue sky layer

17
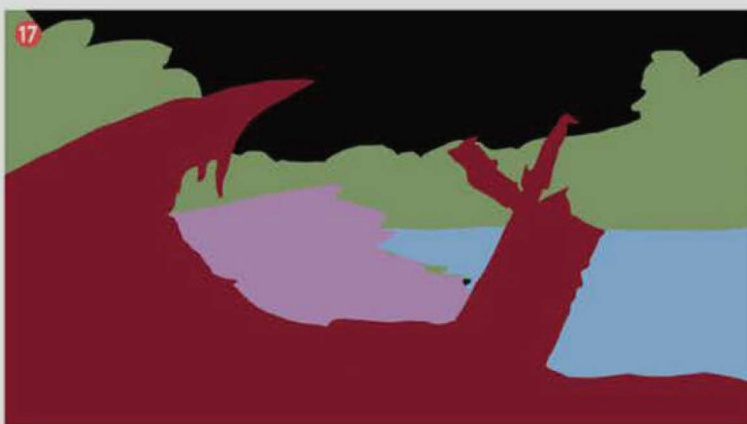
18
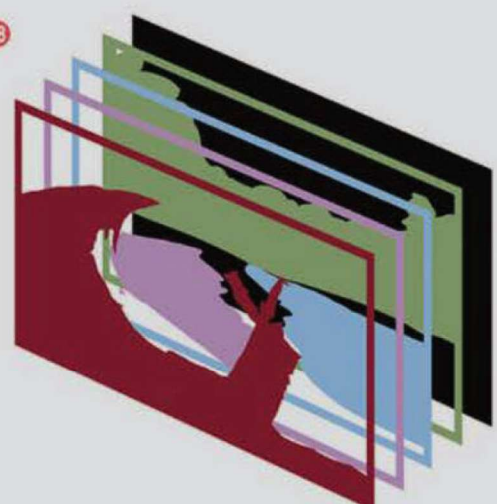
06 Combine photos

Combine photos to increase the amount of information in the picture. For each divided layer, load the photo material and place a layer in [Overlay] mode. I will explain the compositing 雲、 procedure on p.38. I chose a material close to the motif without thinking too much about it, because I only need the amount of information.

See also "Technique: Photo Composition" (p.38)
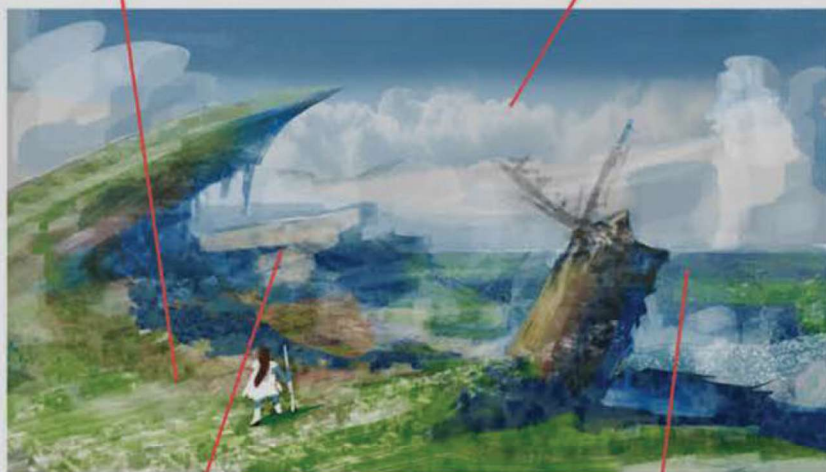
07 adjust the silhouette of a person

I use the chalk brush and the [Eraser] tool to straighten out the silhouette of the person. This person is very conspicuous because he is dressed in white. It must be drawn with the highest priority.

⟨ Point ⟩

Draw diagonal and fallen shadows

The trick to drawing the person in the background is to draw the oblique shadow on the body and the shadow on the ground. In particular, shadows that fall on the ground have the property of extending along the terrain, so the shape of the shadow can express the terrain.

Reference "Technique How to draw a meadow"

(p.34)

⟨ Point ⟩

between light and dark

Make sure that the staff the person is holding overlaps the shadow of the hill on the left. By arranging the bright and dark areas in between, the viewer's viewpoint is controlled.
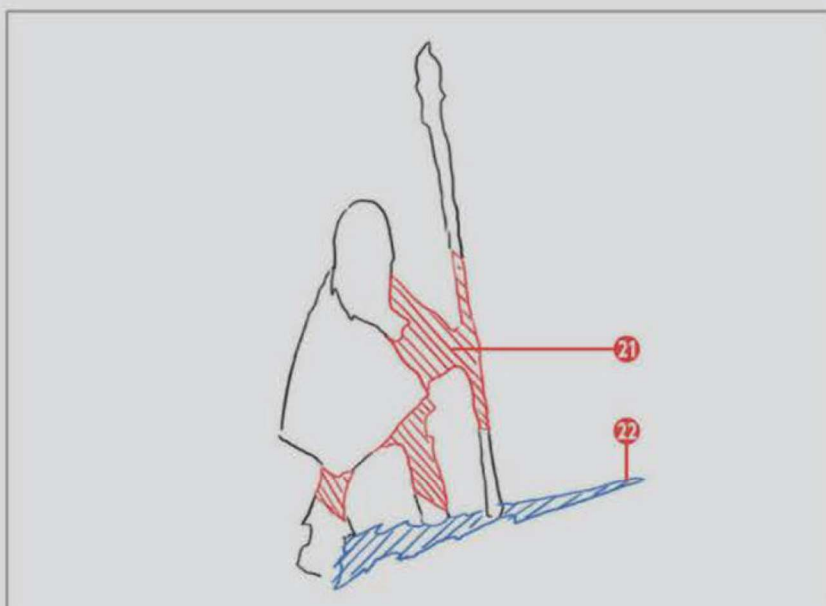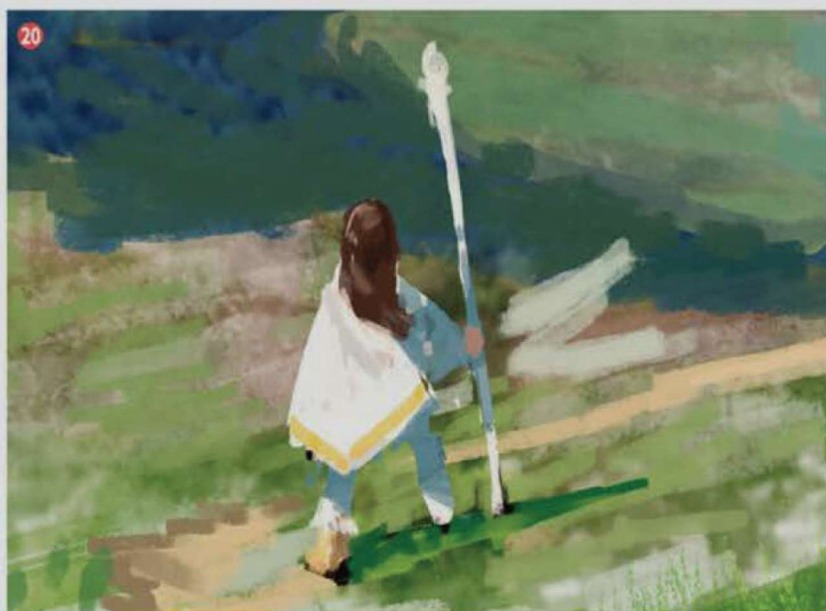
08 focus one's gaze
draw a point

I use the chalk brush and streak brush (p.17) to draw in the character, and the windmill. These are the three points in the painting where the eye is most focused. Only here is limited and it is necessary to finish to a certain quality in time. Conversely, other than this, it is not a problem if you roughly arrange everything.

About 30 minutes had passed by the time the photo composition was completed. Use the remaining 30 minutes to draw To do.

> **Alemo when drawing in 1 hour**
>
> Recommended time allocation
>
> • 10 minutes to writing from Perth. • 5 minutes from overlay coloring to layer separation.
>
> • 15 minutes for photo composition.
>
> • 30 minutes for drawing on the point where the line of sight is concentrated
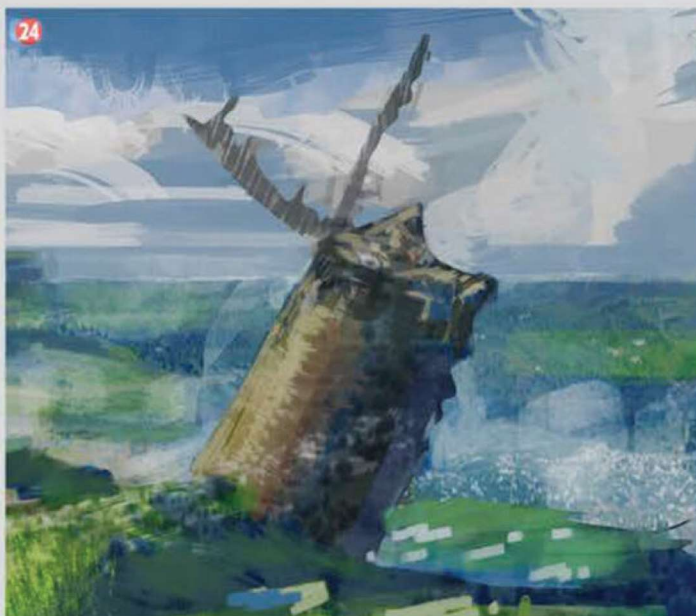
09 1 hour passed

An hour has passed here. If you pay attention to the viewer's line of sight and pinpoint that part, you can improve the degree of perfection even in an hour. The next stage is to carefully brush up the picture drawn in one hour and complete it firmly.
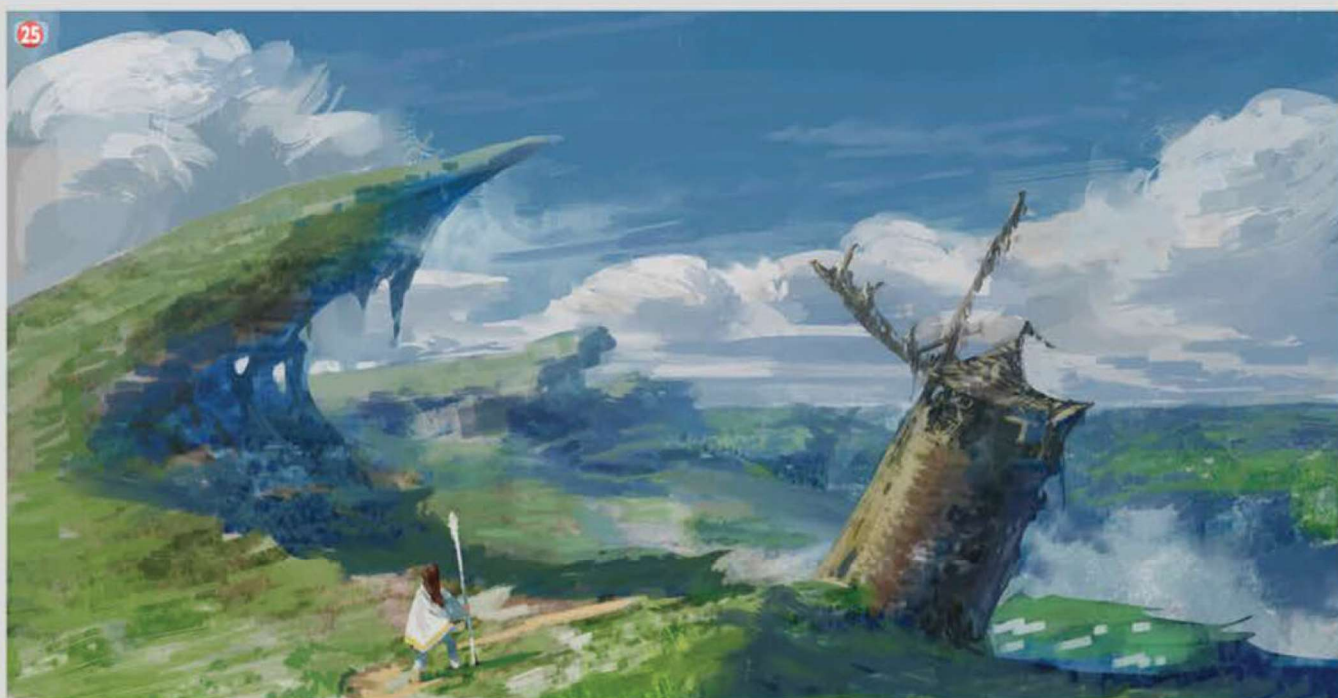
10 Draw the meadow

Draw the meadow using the chalk brush, streak brush, and grass brush.

⊰ Point ⊱
Draw terrain with shadows

In the grassy field in the distance, I give up the idea that I am drawing grass. Because if there is a distance, individual grasses will not be visible. In order to draw the grassland like a grassland, I "create" the unevenness. Flat grasslands are difficult and uninteresting to draw. If you want to draw a rich fantasy world, you can feel the expansiveness of the world by having diverse terrain such as steep cliffs and gentle upheavals.

The points that describe the terrain are in the shadows. Shadows tend to conform to the shape of objects. Terrain is expressed by controlling the shape of the shadow using it. It is an image that uses shadows to make the viewer imagine parts other than shadows. By leaving room for imagination rather than drawing everything, I create a gap for the viewer to enter the world.

In this book, the method of drawing that uses your own recognition power is called recognition drawing. By using Recognition Drawing, you can draw anything with high efficiency.

参照 "Technique: Recognition drawing" (p.40)

⊰ Point ⊱
use grass brush

You can use the grass brush (p.17) when drawing the foreground. The grass brush is very useful, but I only use it for very close areas, such as foregrounds. You can't see individual grass unless you are very close. Therefore, if you use it in a slightly distant place such as the middle ground, the sense of distance will be lost.

For details on how to draw grasslands, see "Technique: How to draw grasslands" (p.34).
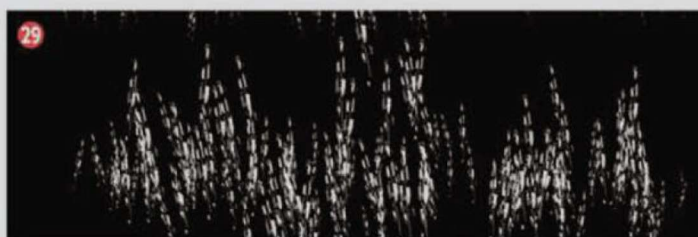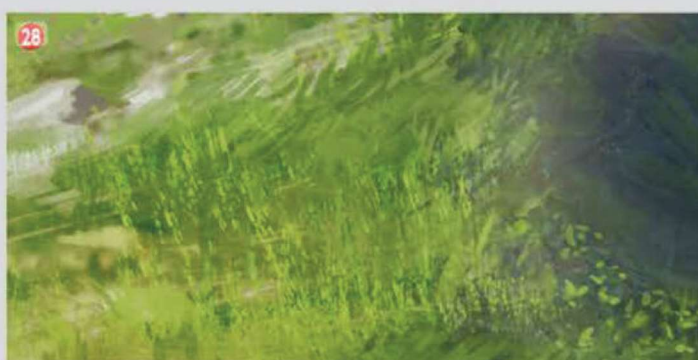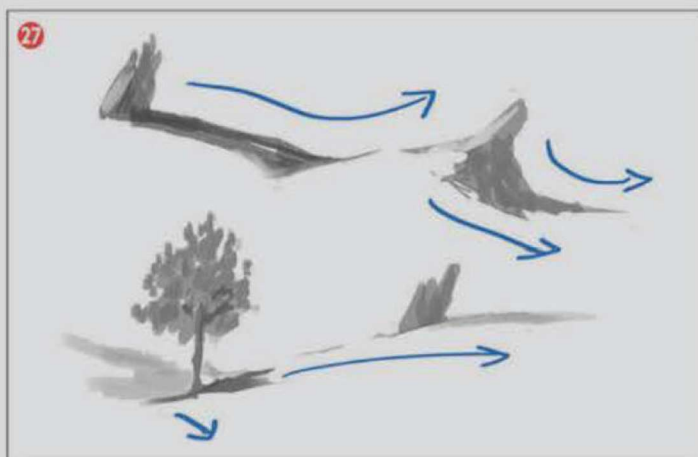
11 Adjust color

Create a new [Color balance] adjustment layer and adjust the overall color tone. It felt raw overall, so I added a little red to the midtones and highlights. For the final stage, I use adjustment layers to finish it off. Use adjustment layers when you want to make tonal corrections on multiple layers at the same time. I often use と [Color Balance] and [Level Correction] adjustment layers. If you want to finely adjust the contrast, you can also use the [Tone curve].

> **Tips How to create an adjustment layer**
>
> • Select [Layer] → [New Adjustment Layer] from the menu.
> - Select from the buttons on the [Layers] panel.
> • [Color tone correction] [Select from panel.
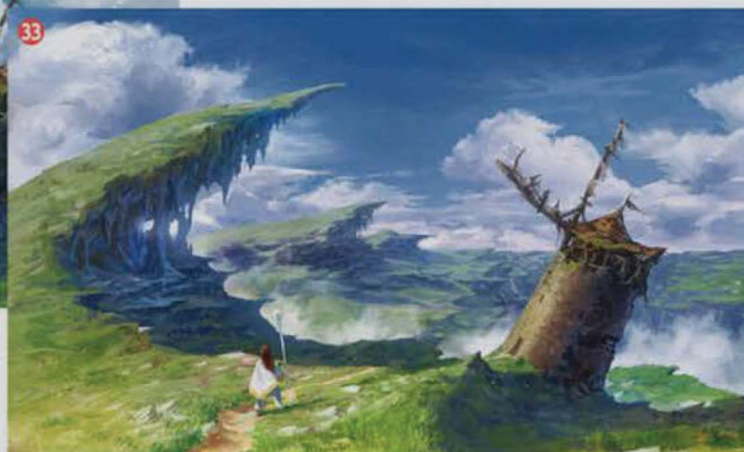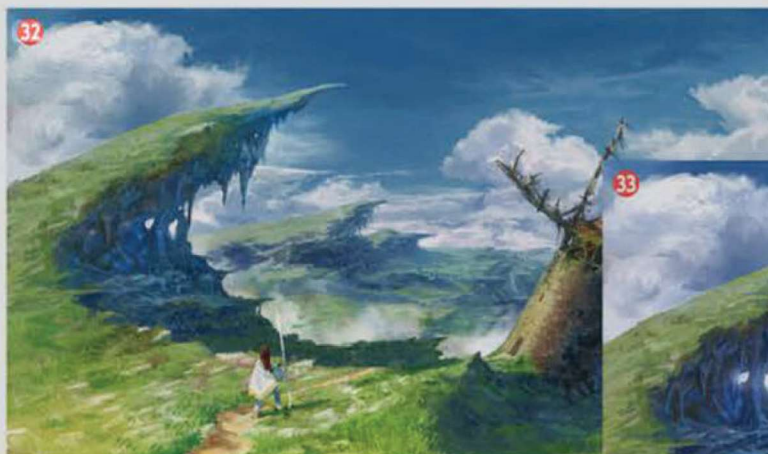
{ Point }

Adjustment layer tricks

Duplicate the adjusted adjustment layers as many times as there are layers, set them as clipping masks, and combine them to apply the same effect to each layer and maintain the layer structure while preserving the colors after adjustment. increase. It's a little time-consuming, but it can be used when you want to adjust the overall color tone at once in the middle of a picture, or when you want to make a lot of corrections after correcting with an adjustment layer.
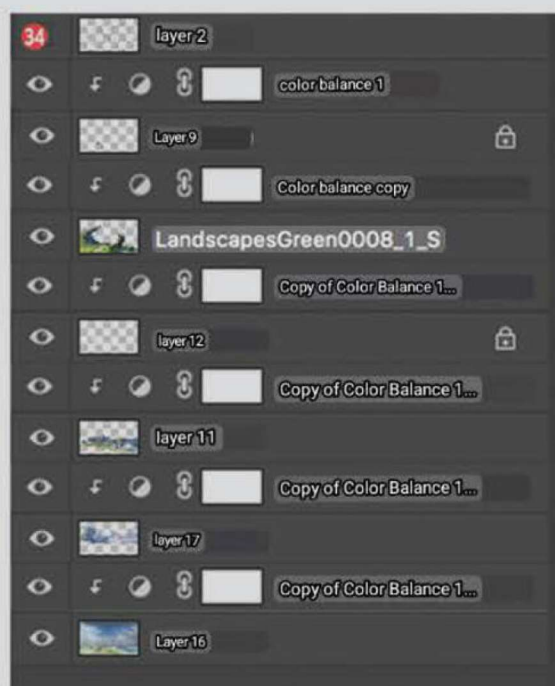
12 Draw the sky

[cumulonimbus

Cumulonimbus clouds are formed by updrafts, so
the higher they go, the more rounded they become.
Use an airbrush and a chalk brush to add touches
in a semicircle. Underneath the cumulonimbus
cloud, you can make it look powerful by adding a
line-like touch to give it a sharp edge.

normal clouds

I use the same brush as the cumulonimbus cloud.
The basic idea is to imagine a dogleg, but we will
further develop it into a gentle S-shaped curve.
The S-shape ends up at the vanishing point of the
first perspective grid we created.

Title "Technique: How to draw sky and clouds" (p.36)
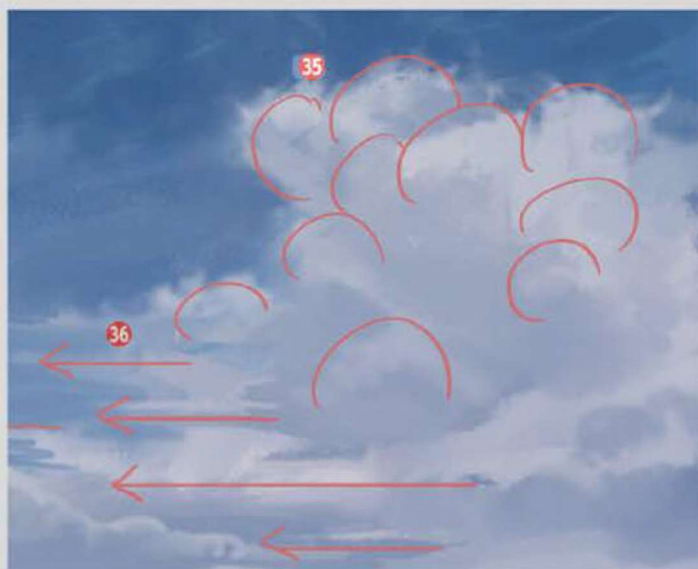
13 Draw the building

Use a chalk brush to draw in the building.
Objects are most textured between highlights and
shadows. Concentrate your touches here to give
the stone feel. For a weathered building like
this, avoid using straight lines to avoid
distortion. Draw while imagining what would
happen if the building collapsed, such as the
flag being worn out, or where the stone had
collapsed.

Point

Expressing the size of the building at the
entrance Since the entrance of the building is where
people come and go, it is made based on the size of
people. Drawing the entrance makes it easier to recognize
the size of the building.

参照 "Technique: How to draw weathering" (p.154)

14 Draw and finish the glare

Create a layer with [Linear Add Dodge] mode
and airbrush glare where the pure
white cane or cloud touches the
shadow.

Glare is glare. It occurs when there is a large
difference in brightness from the surroundings,
like when looking at the headlights of a car at
night and being dizzy. Glare is easy to achieve, and
adding just a touch to the points can make a picture
richer. After drawing the glare, touch up areas
of concern and brush up the whole.
This completes the blue sky and grassland.

reference "Technique: How to draw light" (p.56)

Brush up touch only
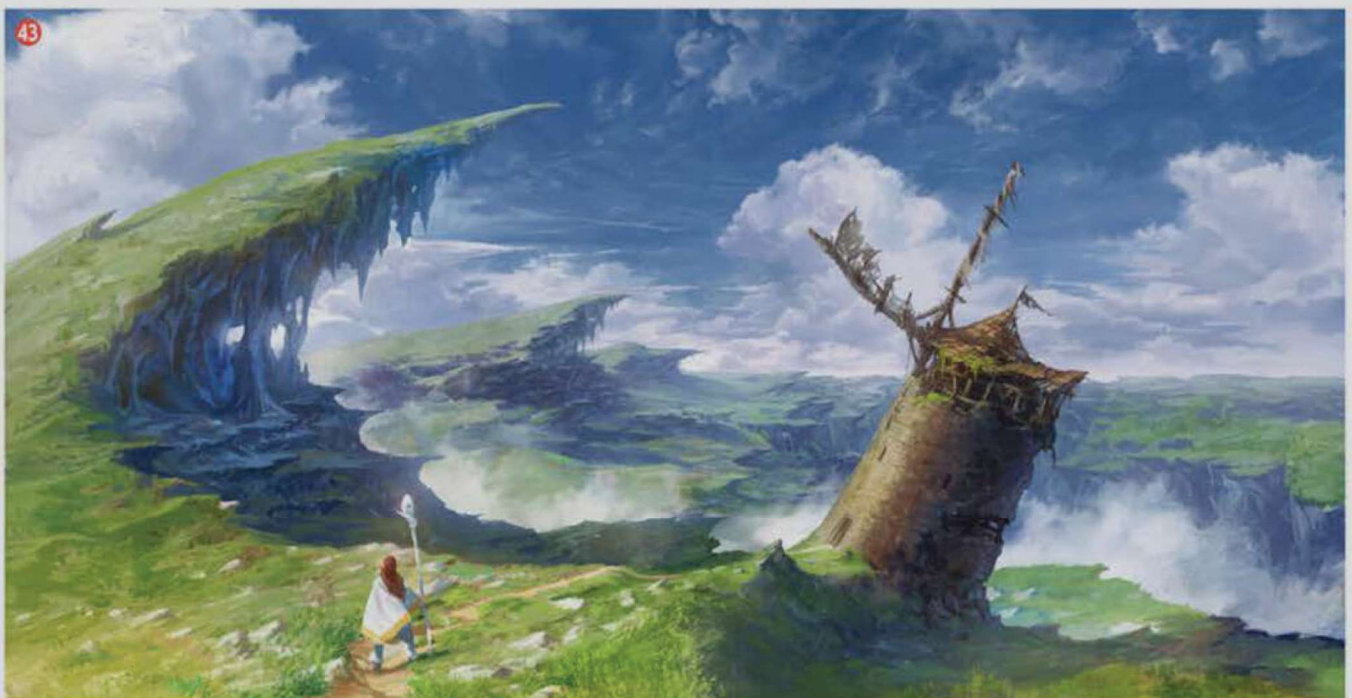
How to create a
composition that looks good

There are three points to creating a good composition. "Reduced size" "Attractive even when small" "Rhythm" "Don't miss the line of sight". I will explain the method in order.

How to make a picture attractive even if it is reduced

●Increase the contrast

Please look at the picture of ●. Which picture did you see, right or left? A picture with strong contrast like this stands out even if it is small. When you zoom out, details are lost, but the brightness and darkness of the entire screen are not lost. When you start drawing in black and white, you can see the overall light and shade without being bound by the colors.

●Create an easy-to-understand

silhouette Look at the picture ②. Did you know what was drawn on the right and left? Your gaze must have gone to the right. Shrinking the silhouette has little effect. It is important to be able to distinguish the main motif of the painting from the silhouette alone. A silhouette whose features are easy to understand helps people understand the motif and makes a strong impression.

How to make a picture with rhythm

●Variation in size and placement

Rhythm in a painting is the variety of changes. It is easy to understand if the simplified lines are used as they are for clouds and forests. If the same arrangement and size continue, it feels boring, but the right rhythm creates depth. Rhythm is important everywhere in painting. Not only backgrounds, but also people, monsters, even buildings, all shapes, silhouettes and lines have rhythm. The rhythms put into the screen must resonate and harmonize with each other.

How to make a picture that doesn't miss the line of sight

Be aware of force flow

Varying the size and placement of the motifs creates flow throughout the painting. This flow is closely related to the line of sight of the viewer (appreciator). I tried to draw the flow with arrows to make it easier to understand. shows only arrows. In this way, by designing the flow to draw a whirlpool or to cancel each other out, it is possible to create a picture that is difficult to miss.

"Create a pocket for the gaze

It is a technique that draws the eye while creating a sense of spaciousness. Using the Scene 1 painting as an example, the space between the hill on the left and the windmill on the right becomes the eye pocket. The word "pocket" means to hold the gaze, and I use shadows, topography, rhythm, etc. to guide the viewer's gaze. The vortex-like flow of power mentioned above often becomes a pocket of the line of sight.

● between light and dark

Humans are attracted to objects with high contrast. Using this property, you can create a point to focus your eyes on by inserting a dark object behind a bright object and a bright object behind a dark object.

In this painting, the focus is on the hill, the wizard, and the windmill on the left. The hill on the left has a large amount of snow in the background, and the witch is dressed in pure white for added contrast, allowing the wand to be in the shadow of the hill. The windmills are placed in front of the clouds to accentuate their silhouettes. In this way, by devising and arranging the light and dark of the motifs that I want to focus my attention on, I am able to control the viewer's point of view and make the viewer's line of sight loop in the painting.
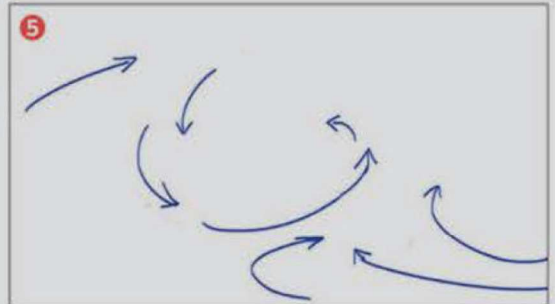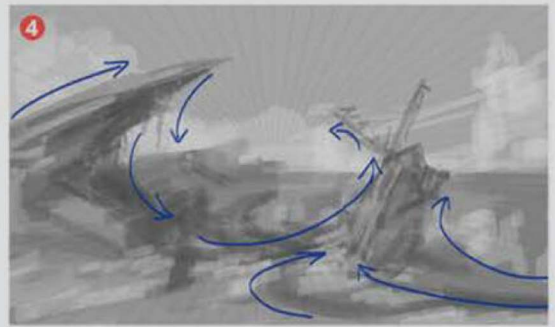
gaze pocket

clouds behind the hills

Like a white cane in the shadow

clouds behind the windmill

how to draw a meadow

When drawing grasslands, it is important to change the drawing method for each distance. Introduces how to draw grasslands in the middle and foreground.

How to draw a grassy field in the distance

01 Draw the base of the sky and grass

Draw the base of the sky and grass with a chalk brush. The point is to use the color of the sky + green ② for the color of the grassland in the background.

02 Draw a shadow

Draw a shadow with the image of gently undulating grassland. The color of the shadows is a darker green, which is the color of the grass and the color of the sky mixed again. The point is to make the shadow look like the letter .

03 Draw highlights

Set the chalk brush to [Opacity: 20%] and draw the highlights in white. At the boundary between the meadow and the sky, add a touch that resembles a faint cloud. You can also blur it with the [Smudge tool]. I also use the same brush to paint the highlights of the meadow.
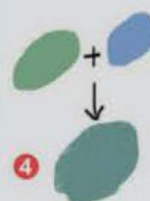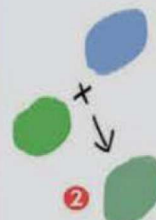
04 Draw shadows of shadows

Draw a second shadow in the grass shadow using a slightly darker sky color. The second shadow increases contrast and adds realism.

₰ Point ₰
Do not draw "grass"

When I draw a grassy field in the distance, I let go of the idea that I am drawing "grass" and instead think that I am drawing "green irregularities".

How to draw grasslands in the middle and foreground

For the middle and foregrounds, I draw the ruggedness of the topography in the background, adding a sense of the water chest shape. By drawing manually instead of relying only on the grass brush, you can create a realistic grassland. Here, I will introduce an example of drawing only grass, but in reality, I often place hard objects such as the ground and rocks in moderation.

01 ● Dividing in a sharp shape

Capture the undercoat by dividing it in a sharp shape.

Since the watermark shape is a shape that easily expresses space, it can be used as a starting point for various scenes in the background. In the case of grass, it would be good to incorporate a curved fan shape to express softness.
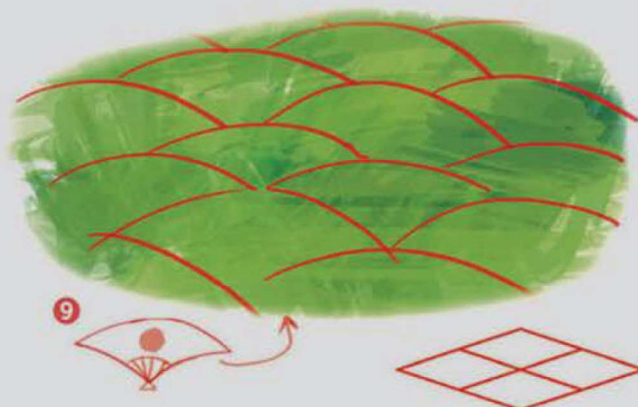
|02 Drawing while keeping in mind the apex of the star shape

Think of the shadow of the grass on the apex of the star shape and add touches. Create a stepping stone for depth by first drawing the vertices of the star shape. Next, I add shadows and the silhouette of the conspicuous grass with the image of connecting the vertices while being aware of the edges of the water drop. The grass silhouettes are often straight lines, but if you add a moderate amount of different types of rounded leaves instead of just a single one, you can create a varied and interesting picture.
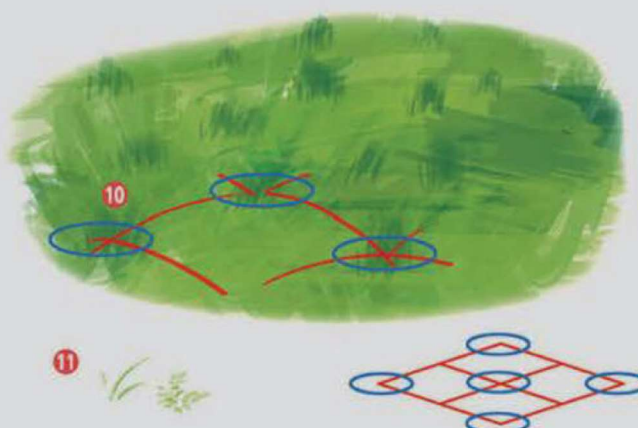
103 Draw highlights and gaps

Grass highlights appear white due to surface reflections. With that in mind, highlight each point. By drawing gaps between grasses at the same time, you can increase the amount of information. Drawing the "gaps" between grasses is an unexpected blind spot. You can draw efficiently just by being aware of this.
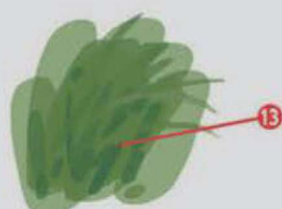
how to draw sky
and clouds

The sky can be a blue sky, an evening sky, a night sky, a rainy sky, and so on.

If so, I think you want to be able to draw a blue sky first. Here, I will introduce how to draw a blue

sky with floating clouds and how to draw cumulonimbus clouds, which are one of the standard clouds.

how to draw blue sky

In fact, it is difficult to express a cloudless blue sky in a picture. It would be different if there were other elements such as a large main motif, but the blue gradation alone does not provide enough information to be perceived as a blue sky. Clouds are essential to make it look like the sky. How to draw the sky You can also say how to draw clouds.

01 Draw the base of the sky and clouds

Create a sky gradation with an airbrush. As for the gradation, I try to make it brighter with white mixed in as it goes down, and brighter blue as it goes up. Next, draw clouds with a chalk brush on another layer. Draw a dogleg line all at once to create a lump near the corner ②.
The clouds that continue from overhead to the distant view are basically drawn with the letter "ku".

The image of the water crystal that I explained in "Technique: How to draw grass" (p.35) is also effective here. In the case of clouds, the shape is further simplified from the star shape, and it is regarded as the letter ku. As it gets closer to the horizon, the "ku" collapses and becomes closer to a straight line. By arranging the clouds in this way, the expanse of the sky can be felt.

02 Blur the snow

Use the [Fingertip] tool to blur the upper parts of the blocks drawn at the corners of the character, and erase some of the character lines to create streaky clouds. Touch the near clouds, and draw the distant clouds with a strong blur and a thin line image. Blur the upper part of the cloud in the foreground to express the flow of air, and sharpen the lower part to make it more realistic.
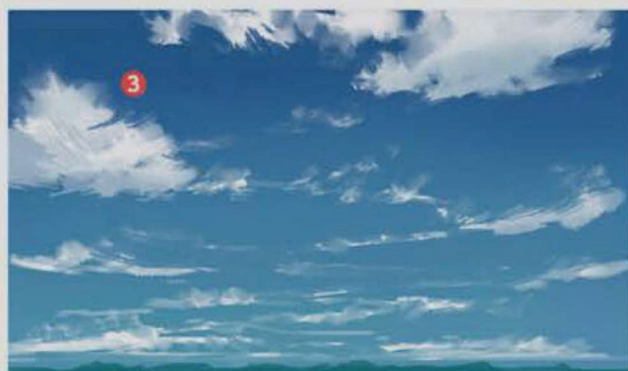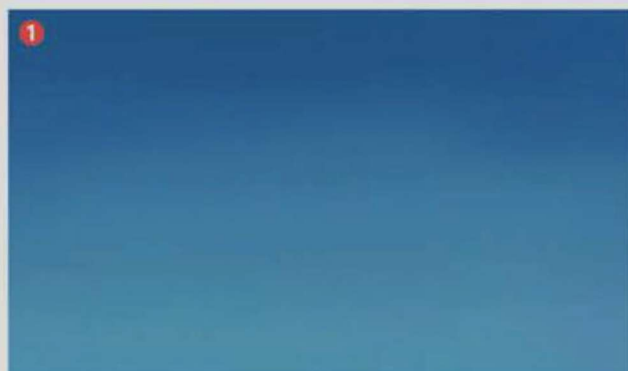
03 ● add color

Turn on [Lock Transparent Pixels] (p.92) on the main layer and add another color tone to the clouds with the

④. airbrush. The base white color of the clouds is very sensitive to the surrounding tint. For example, if the desert is below, the clouds will be yellowish, or if the clouds are low and green, the colors will be greenish, depending on the situation. Don't be bound by the color white, use any color you like to draw clouds that match the situation.

How to draw cumulonimbus clouds

Cumulonimbus clouds are an image of the summer sky, but they give a magnificent impression, so I often draw them in fantasy. The drawing method introduced here can be applied to various ways of drawing clouds, such as creating a sea of clouds by drawing multiple clouds, or creating evil clouds by changing the color.

| 1 Draw the pace of the sky and clouds

Create the sky base with gradation, and draw clouds with a chalk brush on a separate layer. First, draw the silhouette of the clouds in white, turn on [Lock transparent pixels], and add rough shadows. Keeping in mind the technique of sandwiching light and dark, which I explained on p.33, I layered the shadows and the lighted areas to express the layers of clouds.

02 Blur the shadows

Blur the shadows with a soft brush like an airbrush. Clouds have a single color and no fixed shape, so delicate changes in light and shade are created by repeatedly drawing with the [Eyedropper] tool and an airbrush.

103 Add color

Just like normal clouds, add colors that reflect the sunlight. Draw not only with an airbrush, but also with a chalk brush to bring it together sharply. You can draw attractive clouds by adding contrast to the soft blurred and sharp parts.

photo composition

Photo compositing is a technique that can greatly reduce production time. Quickly see the amount of information in a picture can be increased.

How to combine photos

01 Load the photo to be

composited Drag the photo onto the Photoshop screen to load the photo into a new layer. When loaded, it will automatically enter the free transform mode, so press Enter or to confirm.

02 Rasterize

Right-click the photo layer and click Rasterize Layer. Changing to a mode that can be changed with a brush or the like is called "starize".

03 Switch to [Overlay] mode

Change the photo layer to [Overlay] mode.

04 Apply a clipping mask Move

the photo layer above the layer you want to combine, right-click and select "Create Clipping Mask".

05 ● Join

Right-click the photo layer and select Layer Below [Merge with Layer]. Synthesis is now complete.

❦ Point ❧

Hue when saturation or contrast is high to correct

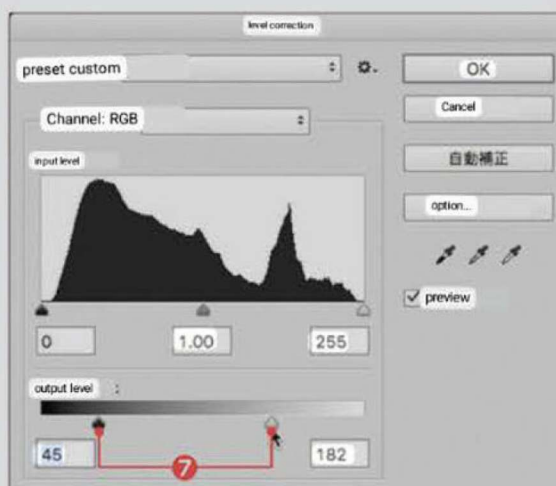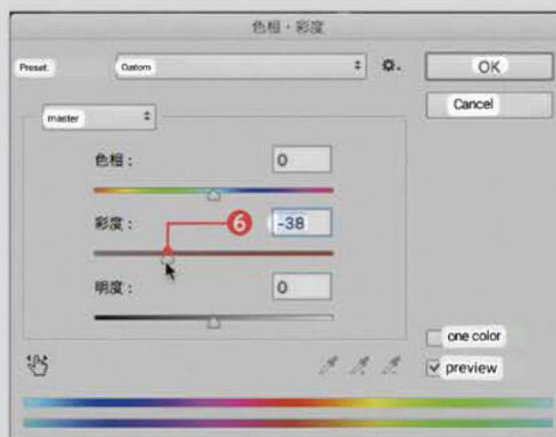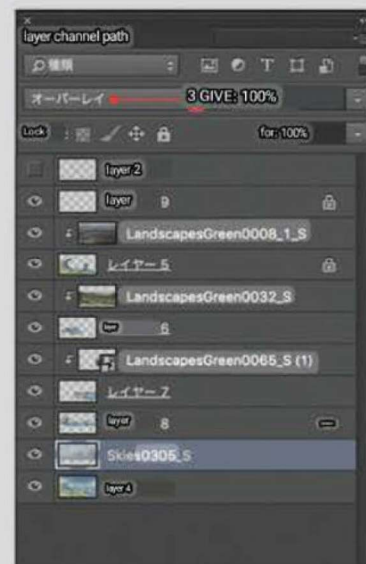Compositing in Overlay mode often results in too much contrast and saturation. In such cases, select [Image] → [Adjustments] from the menu to adjust the photo layer. If the saturation is too high, use [Hue/Saturation] to reduce the saturation6.

₹ Point ⅊

Thinking about design in combination

This is the most basic method of design. Earlier, I combined castles with castles, but you can also create new shapes by combining completely different motifs. Let's design with mushrooms and a castle as an example.

1. Cut and paste the castle parts on top of the mushroom silhouette.

2. Freely transform the parts of the castle to match the silhouette, and add to the line art to combine the features of the mushrooms and buildings.

3. Lighting to grasp the three-dimensional effect.

Make pleats

Match the curve

4. Draw in details such as textures and windows, then lightly draw the background to complete. Be aware that the size of the building is determined by the size of the entrance and windows. Rather than a single design drawing, it is better to have a background that shows the location of the design, even if only a little, so that the image can be conveyed effectively.

€ Point ⅊

Attractive design tips

Attractive designs always contain familiar motifs. Considering the combination, it can be said that "rare things + familiar "things" are attractive designs. If it's "rare thing + rare thing", you can't tell what it is in an instant. If this is something that appears in a video or story, we can convey what it is like by the "movement" of the design, but since the picture is still, we have to make it understood the moment we see it. It is.

protect copyright

Use photographic images that you have taken yourself or that have been distributed on an image material site with a clear license for use. Do not use photos that you find through image searches or photos taken by others without your permission. It will be copyright infringement. Copyright infringement is a crime. If you really want to use a photo, ask permission from the photographer.

Even if free use is available on image material sites, commercial use and processing may not be possible. image element When using images from the material site, it is important to check the license to see if it is acceptable to use them for compositing images.

❦ Point ❦

Recommended photo stock sites

textures.com(http://www.textures.com/) •is a site dedicated to textures used by PIXAR, which produced Toy Story, and weta Studio, which produced The Lord of the Rings. is.

You need to register as a member, but you can use it for free if you want to combine it with a picture. If you become a paying member, you can download even higher quality photos. All of the photos that are combined with the pictures in this book are from this site.
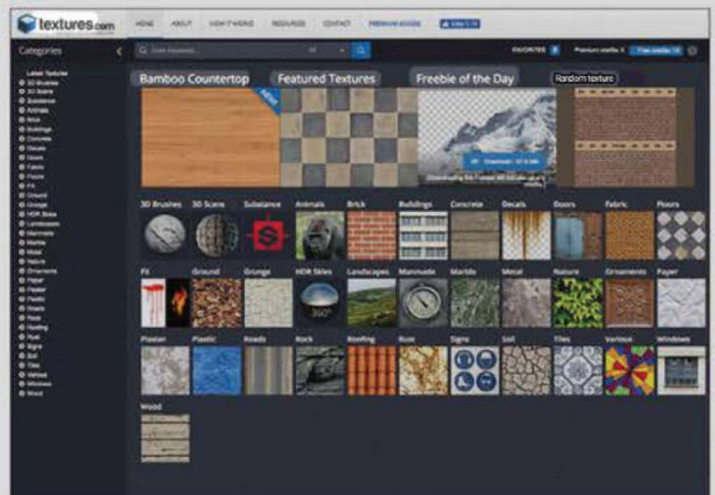

❦ Point ❦

photo quality

The matte painting technique uses photographs as they are to create photorealistic pictures. In that case, very high-quality photos are required, but with the compositing method introduced in this book, even if the image quality and resolution of the photos are low, there is no problem.

Photo materials used in Scene 1

Nemo Is it sly to use a photo for a painting?

I think there are people who think, "It's cunning to draw a picture using a photograph. Beginners shouldn't do it." Now I use it to make it easier, but when I was a beginner, I thought it was unfair. I don't think you have to force yourself to use photos. However, I don't think it's okay to hate taking it easy. Ingenuity is born to make it easier, and technology is refined. The ideal is to produce the highest quality with the least amount of effort.

vinegar. Since you are a beginner, you should definitely start with the basics. If you draw seriously, eventually you will realize the importance of the basics and start practicing the basics on your own. Either way, you can't master photography if you don't have the basic skills. The important thing is to try it yourself and find out for yourself.

Technique

recognition drawing

I will introduce "recognition drawing" using your own recognition power. When you learn the recognition drawing, you can draw a picture.

The speed increases dramatically.

Recognition drawing method

Recognition drawing is a method of drawing the shape recognized from the information of the undercoat with the minimum number of steps.

Simply put, if it "looks" like a rock, it looks like a rock, and if it "looks" like grass, it looks like grass. Using Scene 1's grassland undercoat as an example.

01 Recognize undercoat

Look at the undercoat and think what it will look like. I recognized the green parts as grass and the white parts as rocks.

02 ● Draw rock highlights

Using a chalk brush, draw the highlights of the rocks recognized in ①. All drawings from here on are done with a chalk brush. The trick is to layer the highlights on the white part of the undercoat. Use the color taken from the undercoat with the Pointer tool.

103 Draw rock shadows

Draw the shadow of the rock. Using the color of the dark part such as the upper right corner of the undercoat as it is, draw a shadow on the right side, keeping in mind that the light is coming from the left diagonally.

04 Draw grass

I took the green from the undercoat and added a touch of grass to the bottom part of the rock.

will be The characteristics of grass are most apparent at the boundary between rocks and grass, such as 6. If you add a touch of grass to it, it just looks like a meadow.

€ Point ॐ

Make the most of undercoat

認識 The trick to drawing is to use a lot of undercoating. The color is taken from the undercoat with the [Eyedropper] tool, and the touch is not filled from above, but with an image that emphasizes the features already in the undercoat. This drawing method is very efficient. If you get used to it, you can draw a grassland like this in about 5 minutes.

Apply recognition drawing

Recognition drawing can be applied to natural objects such as grasslands, skies, mountains, forests, and rocks, as well as various architectures and designs. 6 is the lava-covered town in "Scene 9: The Burning Ruined City", but this is also drawn efficiently by using the underpainting and horizontal brushes (p.17). It can be said that the way of drawing crowds in "Scene 10 Town of Steam and Machines" and the way of drawing mecha design are also applications of recognition drawing that draws out characteristics.

Memo Complement with the viewer's cognitive ability

Have you ever had an experience in which an unfinished work with brush strokes was more popular than a detailed work? This is because the viewer fills in the rough and incomplete parts with their own perception. Rather than striving for perfection, I think it is more important to leave room for imagination. Rather than drawing the entire screen without concealment, I deliberately create rough parts to leave room for immersion in the world and for imagination.

Humans are imaginative creatures. I think the reason why stories with untold mysteries leave a strong impression on me is because I can't help but wonder why. Isn't it the same with paintings?
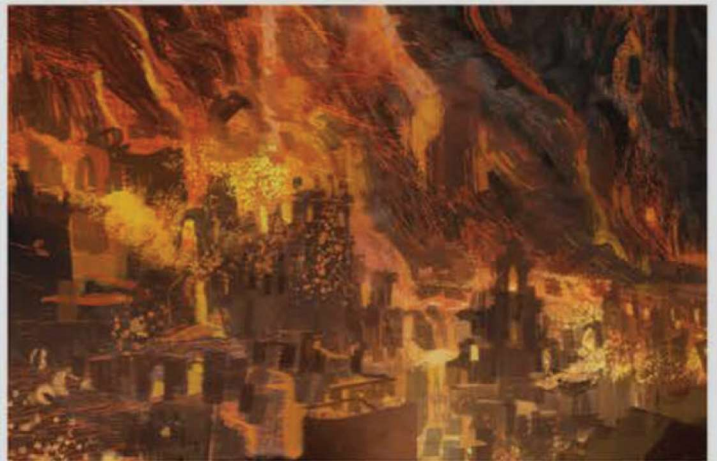
Secret Garden

① Line drawing love

② Primer

③ Determining the image

④ Composition adjustment

⑤ Drawing

6 Finishing and adjusting

We will explain what is important for a world view with beautiful flowers and plants, and how to depict light. I started drawing vaguely, feeling my way around, and ended up with an image of an elf's house hidden deep in the forest, and a garden of mysterious medicinal herbs. If you pass through a deep forest and find a place like this, you might be able to see the bright flowers shining brightly.
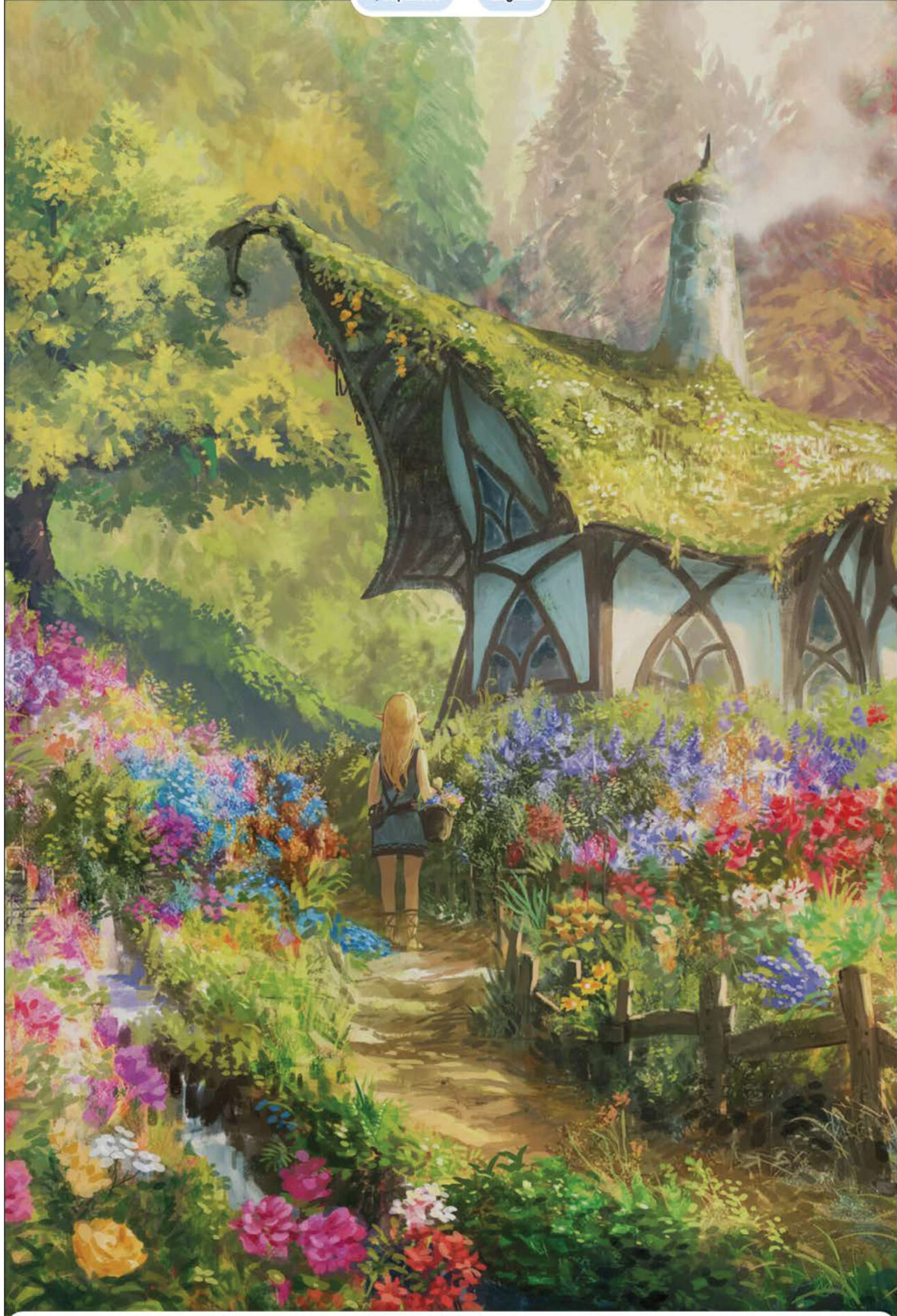
2816×4000px

about 6 hours

making

01 gray canvas

create

After creating a new layer, select Gray from the palette and use the [Fill] tool shortcut (Alt + Delete) to create a gray undercoat. Rather than exactly 50% gray, I often use slightly lighter grays (R148 G148, B148). Many people imagine that the color of the canvas they will be drawing on is pure white, but actually it is easier to draw on a gray canvas. Because white is the brightest color, it makes it difficult to express brilliance and light, and narrows the range of light and dark.
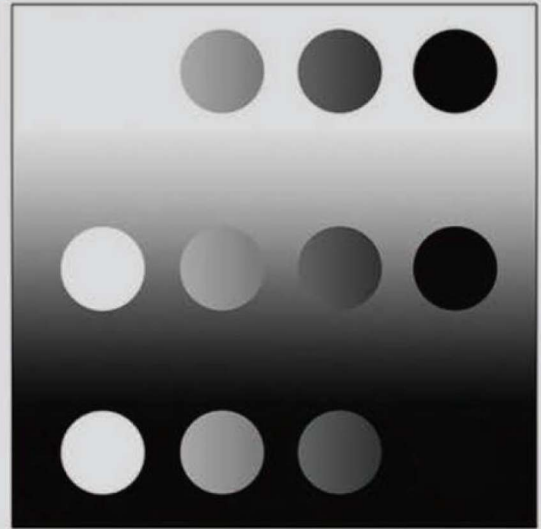
The range of light and dark that can be expressed changes depending on the color of the undercoat
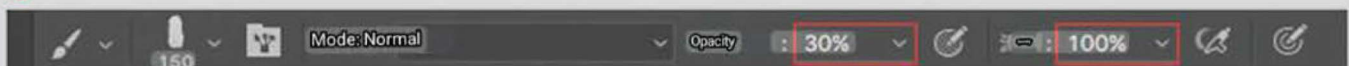
02 Draw a rough silhouette

Using a brush (chalk brush, p.16) that changes the way the brush marks are left depending on pen pressure and leaves particles, I begin to draw roughly from the silhouette. Set the brush to Opacity: 30% and leave it at Flow: 100%. At this stage, I hadn't decided what to draw, with only the theme of gorgeous and soft light. For that reason, I choose the method of first applying brush touches appropriately and expanding the image from the silhouette that appears.

Mode: Normal   Opacity 30%   100%

03 Draw a line drawing

Once I can see the characteristics of the motif in the silhouette rough, I create a new layer and start drawing the line art based on the silhouette. Although it's called a line drawing, it's not a sharp line, but a rough drawing with a small chalk brush.

Depending on the picture, I sometimes use a touch that makes use of the lines to the end, but this time I don't need it, so I draw rough and soft lines. Line drawings are used as aids when designing artifacts or characteristic motifs, or when drawing shapes clearly.

❦ Point ❦

master the way

I drew a road leading from the front to the house in the back. In order to make the depth easier to understand, it is drawn in a square shape.

Kuno is the point. The road is a very useful motif for making pictures. The presence of a road is evidence that a person or something else is passing it. Furthermore, roads help in a variety of ways, such as guiding the viewer's line of sight to a motif that they want the viewer to pay attention to, conveying the unevenness of the topography, and accenting natural objects.

Decide on a source 04 Lighting

light

Use a chalk brush to draw and light the areas where the light hits. Use white as the color and set the brush opacity high ([Opacity: 50~70%]).
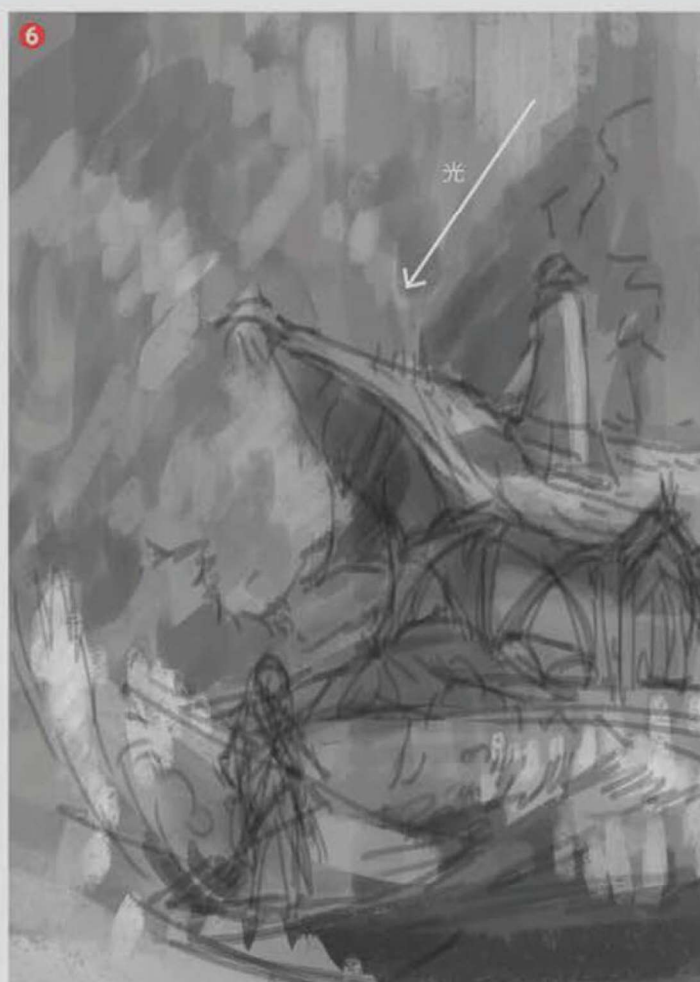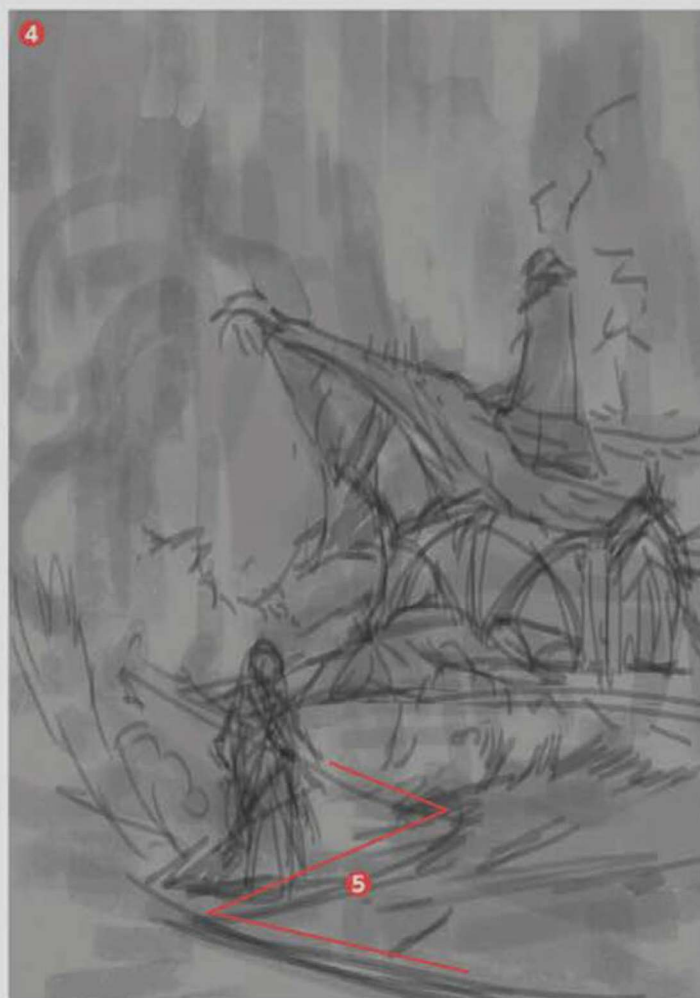
The key light is the sunlight from the top right. this At stage, I don't think about fine light tones and details. Roughly set the direction of the light and the shadows cast on the motif.

☙ on the color of the
05 Decide — light and color the undercoat

Create a new layer in [Overlay] mode and color it with a soft brush (airbrush, p.16) with [90% opacity].

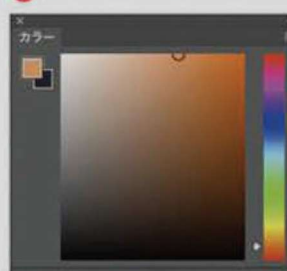The key light is set to 6 colors around orange to pink, and the shadows are set to blue. The color of these lights is an important factor that determines the mood of the entire painting. Set the ==key light to warm if you want a warm atmosphere, or cool if you want a cool atmosphere.==

color of light

shadow color

☙ 06 tint intrinsic color

Use the same brush to paint the unique color.

⑩ It is easier to express the atmosphere by painting the light color first and then painting the unique color step by step. Drawing with solid unique colors from the beginning is for advanced users, and it won't work if you don't have a solid sense of color. For beginners, we recommend drawing in stages.

❧ Point ❧

Concept of intrinsic color

Determine the inherent color by considering the color of the object and the color of the light. Since the forest is a li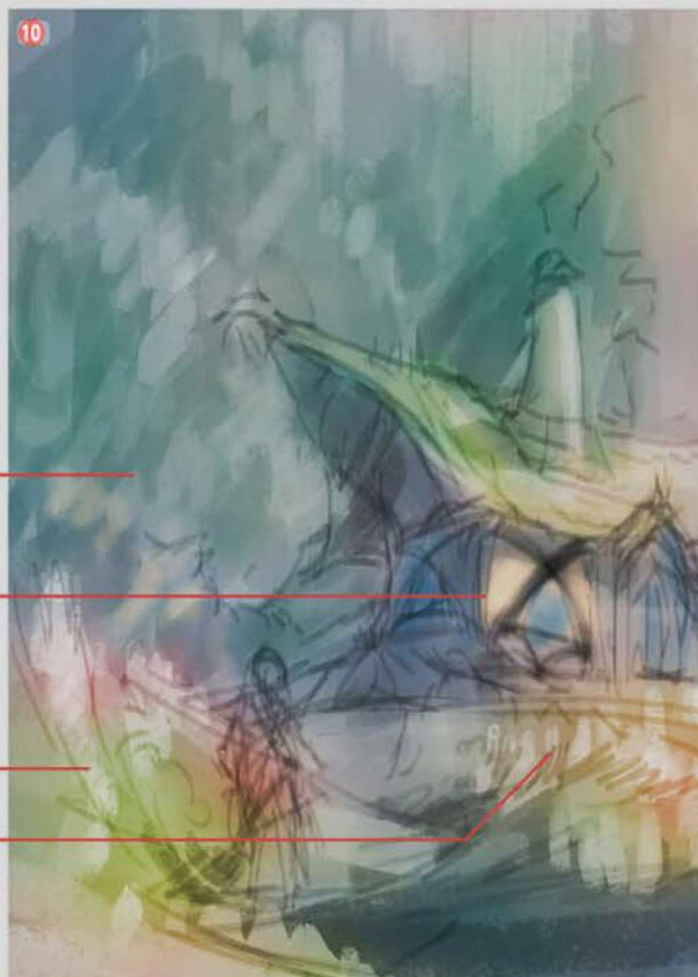ttle far away, I made it green with aerial perspective. For the walls of the house, we associate colors from "plaster white + sunlight" to orange, for the grass "bright green + sunlight" to yellowish green, and for the flower garden, we associate colors ⑭ from "white flowers + sunlight" to orange. I'm here.
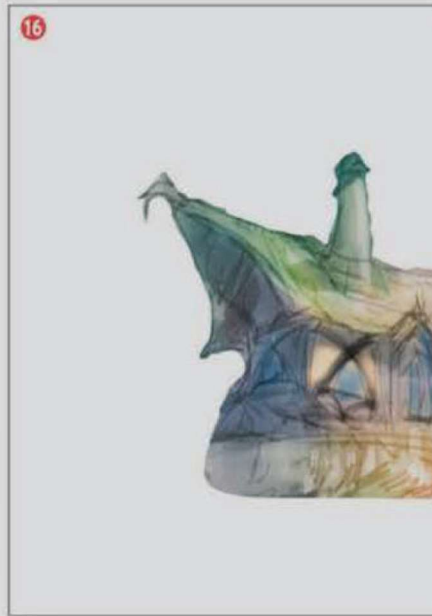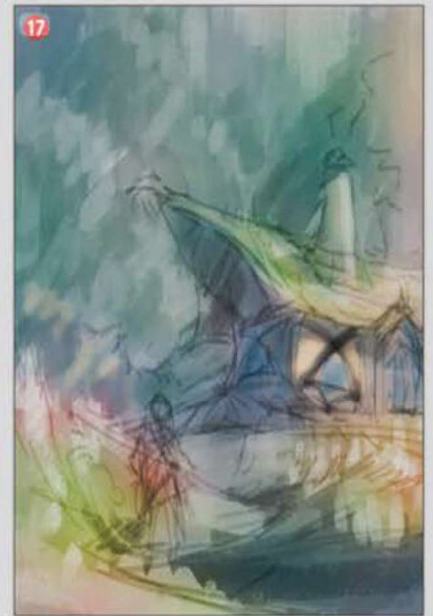
07 Separate layers

Combine all layers once, then copy and paste with the [Lasso] tool to separate the layers. Since there are few elements such as the flower garden in the foreground, the building, and the forest in the background, I divided it into three images: the foreground, the building, and the background.

close-up

building

Vision:

08 Combine photos

If the information specific to the trees and the grassland information is in the undercoat, it will be much easier after this, so I will synthesize the photo. In order to make the roof of the house appear to be overgrown with grass and flowers, I synthesized a grassy landscape with white dots. This point is a rock, but when combined, it looks like a flower. I composited a cliff in the back forest and an ordinary grassland in the foreground.

Photo "Technique: Photo Synthesis" (p.38)

09 Determine direction and add elements

In this area, stories such as an elf house hidden deep in the forest, mysterious herbs, and a flower garden came to mind, and decided the direction of the painting. Add elements that follow a set direction to reinforce the worldview. Even one small item can express the situation and story of a scene. For example, just by installing a fence, you can convey that nature is managed by humans.

Memo background and concept design

When drawing backgrounds in actual work, the necessary elements are often decided from the beginning, but in concept design in the early stages of development of games, etc., elements are added repeatedly while drawing, as in this case. It may also progress. In this case, it is possible that a fairly large modification may be required due to specification changes. Even if you are the type of person who usually draws carefully with line drawings, it would be good to remember thick coating as it is easy to adapt to specification changes.
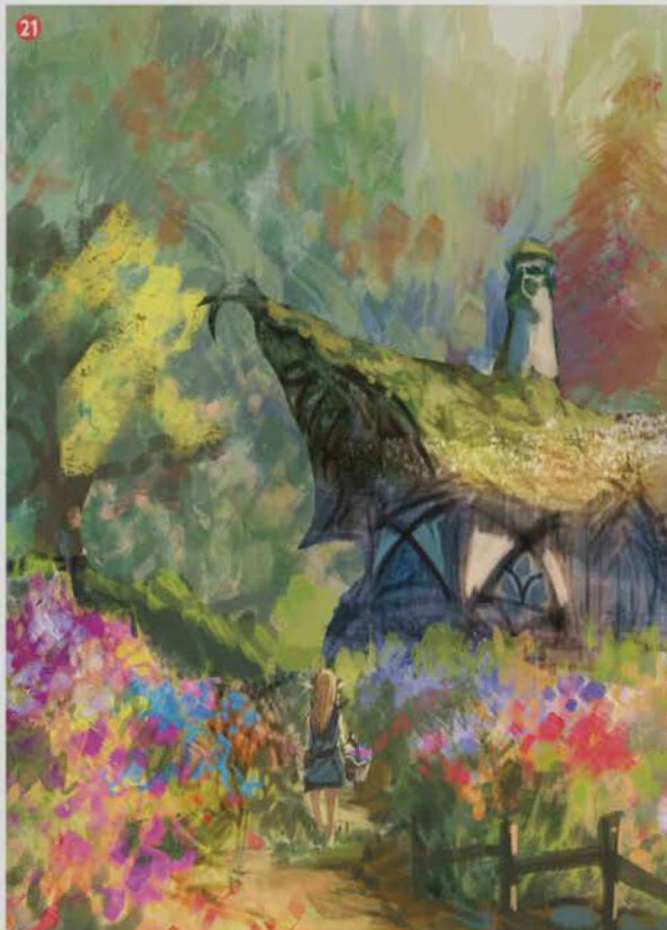

10 Adjust the overall layout

When I moved the layers other than the forest in the distance upward, the area in the foreground became larger, so I added a stream to create a change. There is also a reason why this picture was moved upward as a whole because it was a candidate for the cover. With the current position, the person on whom the line of sight is easy to concentrate is hidden by the belt of the book.

Tips Move layer

Hold down [ctrl] and drag.
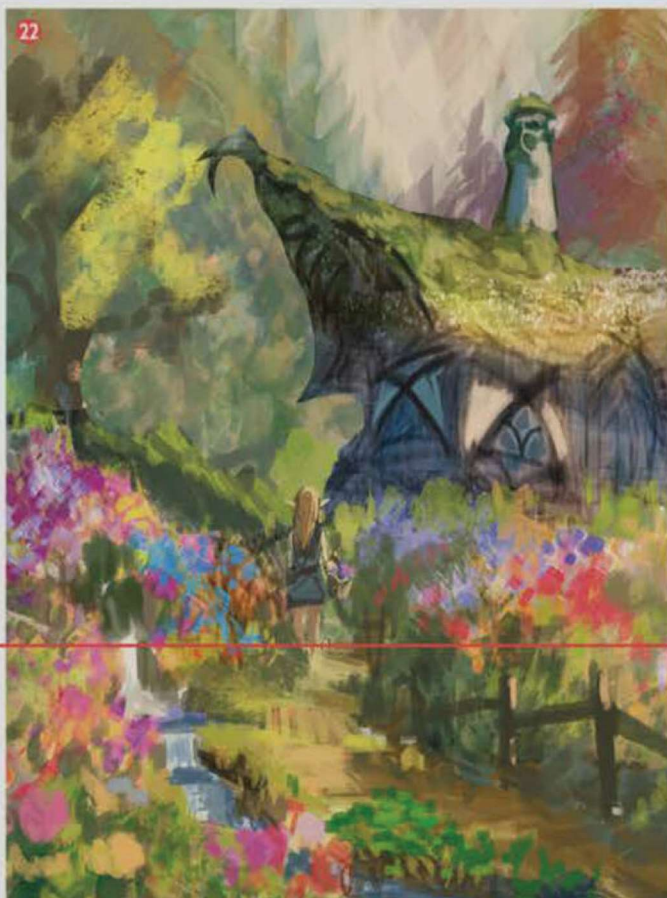
the position of the strip of the book

11 Composite photos again

I felt that the amount of information on the flower garden and the house was not enough,

Combine the photos again to increase the amount

of information. Photo compositing can be done

at any stage. Synthesis is often done at the final

brush-up stage. In the final stage of compositing,

rather than using completely unrelated

photographs, I synthesize photographs of the same

type as each motif, such as wood for the forest

area and bricks for the brick area. This is because

it is used without much processing, rather

than being drawn from above.

> **Memo Ignore the procedure and be flexible**
>
> When drawing digitally, it is important to ignore
> the procedure and make bold corrections
> if you feel something is wrong or if you think
> it is better. The greatest feature of digital
> illustrations is that they can be modified as
> much as you like. Analog can sometimes be
> impossible to correct, but digital doesn't. You
> can make any number of modifications at any
> stage. Make the most of the characteristics of
> digital and create.

12 Transform the motif to adjust the layout

I was concerned about the depth and size of the house, so

I used Free Transform to transform the building layer. mainly

Show off the perspective of the house by shrinking the right side of the house.

stretch.

❴ Point ❵

Correct the picture with the free transform function

Free Transform by selecting [Edit] → [Free Transform]

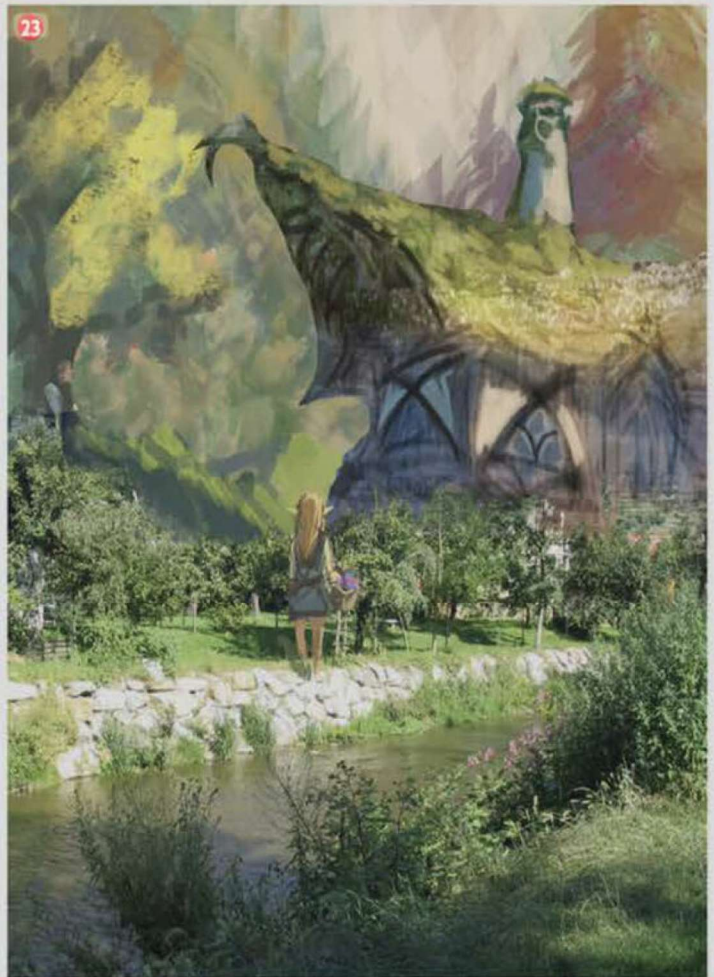from the menu or [Ctrl]+T is a top-class function in

Photoshop. Although it has an image of a function
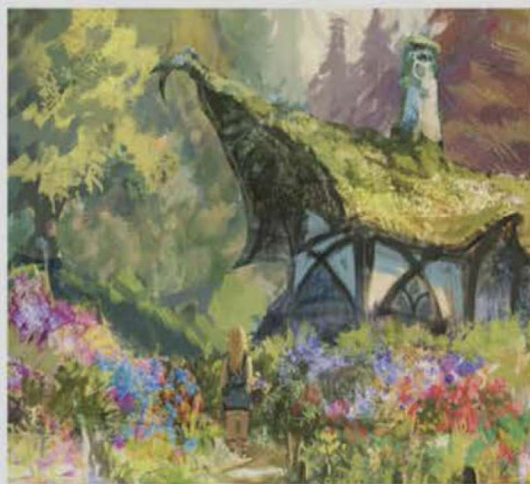
that transforms figures, it is very

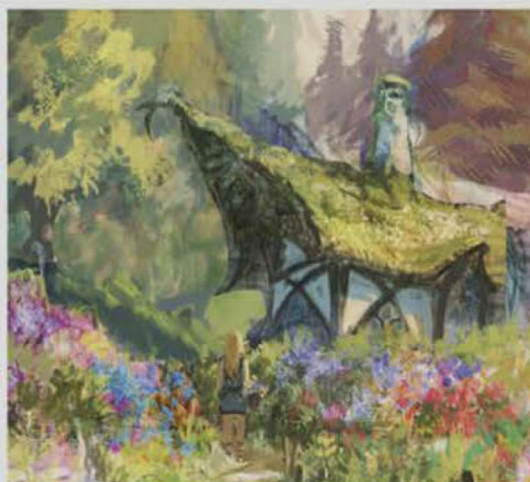convenient because it can also transform the

motif itself in the picture.

Before deformation

↓

after deformation

13 Draw plants

Draw plants with a stippled touch. The stippling touch ㉕ is the touch that most efficiently expresses the characteristics of plants, which are soft and slightly translucent. This time, there is a lot of information in the photo, so I will make use of that amount of information to draw more shadows and gaps in the grass, and adjust the silhouette of the flower.

See "Technique : How to draw flowers" (p.52)
See also "Technique: How to draw trees" (p.148)

Draw plants with pointillism touch
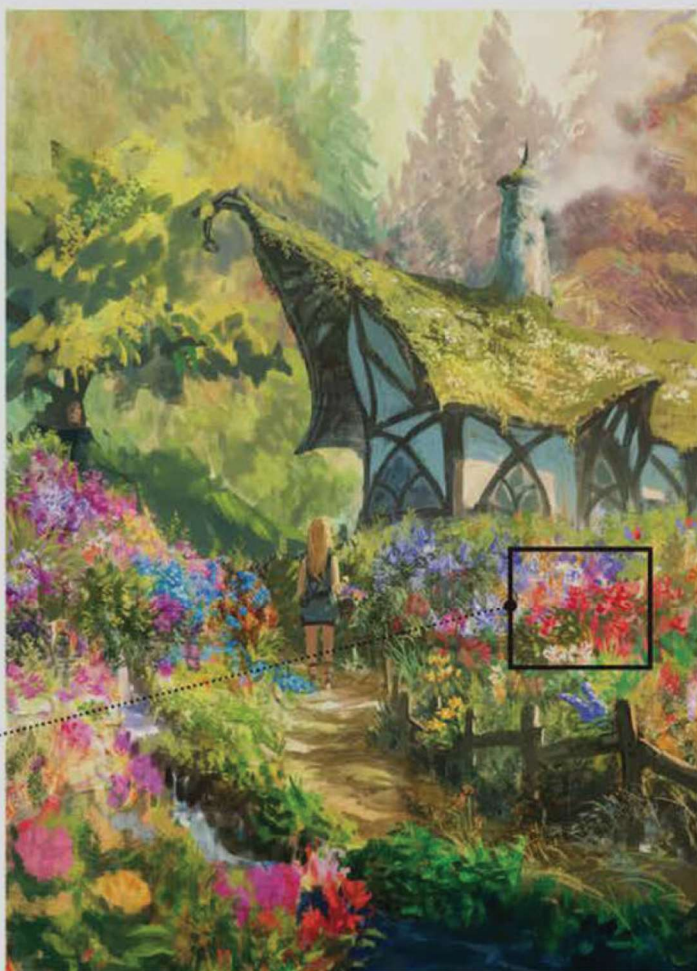
14 Draw a tree

I use the chalk brush and streak brush (p.17) to draw in the trees. The trick is to add a slanted touch along the three-dimensional shape, imagining coniferous trees as conical and broadleaf trees as aggregates of balls.

参照 "Technique: How to draw a tree trunk" (p.150)
参照 "Technique: How to draw a forest" (p.152)

15 add glare and finish

Arrange buildings, trees, etc., and add glare (p.57) to finish. If you overdo the light effect, it will look cheap, which is typical of digital. Use the airbrush at [Opacity: 30%] and carefully add the effect. Glare is applied to areas that reflect light strongly and areas that have high contrast. Specifically, the wall of the house, the highlight 2 of the person, the right side close to the light source, and the central road with high contrast, where the petals are dense. Add glare like this and you're done.
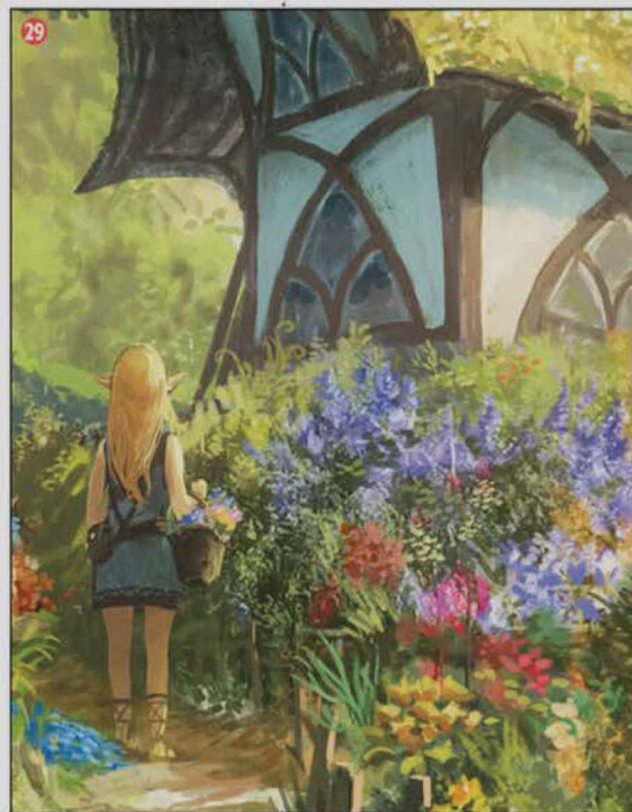
参照 "Technique How to draw light" (p.56)

Part where petals are dense

Highlights of house walls and figures

how to draw flowers

I will explain how to draw flowers. Even though it's fantasy, flowers are mostly based on things that exist in reality.

draw a cluster of flowers

I will explain how to draw a group of multiple flowers instead of a single flower. The flowers in the background are basically not drawn by themselves. This is because most of the flowers in nature are clustered together in a particular spot. It is rare to see a single flower, not only in nature, but also in potted plants and other artificial things.

01 ● draw undercoat

Select a color with high saturation and brightness, and draw the undercoat with a chalk brush at [Opacity: 30%]. The point is that the opacity of the brush is low. A brush with low opacity will darken the overlapped area as you touch it. By recognizing the overlapping part as a shadow (2), it is possible to give a large amount of information to a single touch.

The color of the flower depends on the overall color tone of the screen, but choose colors that are as vivid as possible, such as 100% saturation and 100% brightness. When drawing natural objects, the smaller the area, the stronger the color. Since flowers have a small area, it is important to paint them with strong colors.

❶

collection of flowers

enlarge one wheel

❷

影

Recognizing Overlap as Shadows

❸

color swatch

Choose bright colors for flowers

02 ● draw a shadow, straighten the silhouette

◆ draw a shadow

Based on the color of the grass, select a slightly darker color and draw the shadow. It is an image that draws the shadows cast by the flowers and grass on the grass, as well as the dark areas between the grass and the grass. When drawing plants, it is very important to be aware of the "gap".

· Adjust the silhouette

Arrange the shape of the flower. The trick is to draw the "silhouette of the flower seen from the side" as well. Flowers in nature are 为 facing you, and you can often see silhouettes from the side as well as the front view.

❹

collection of flowers

enlarge one wheel

❺

front

beside

Draw not only the front view but also the side view

03 Draw leaves

Draw flowers and leaves of other plants. There are basically two types of leaf shapes. If you draw a ==mixture of long, pointed leaves and round leaves, it will== look like a patch of grass. If you want to draw by strictly considering the type, you need to do a thorough preliminary research, but if you don't have a specific type in mind, this method is recommended. Instead of drawing each one with precision, I am conscious of making sure that it looks solid when viewed as a whole.

In Scene 2, at this stage, the photos are synthesized and the amount of information is added to increase the density.

❦ Point ❧
Tips for drawing

leaves As explained in 01, by drawing the leaves with a brush ==with low opacity, you can clearly express the shadows that the leaves create when they block the light and the gaps== between the leaves. The ideal way to draw is to kill two birds with one stone, where one touch can create various expressions such as shadows and gaps.

04 Drawing with stippling

From here on, I draw using an ellipse brush (p.16) with [Opacity: 70~90%]. The main drawing points are the highlights of the flower stems and leaves, the highlights of the petals, and the petals. At the same time, smooth rough areas and areas where silhouettes are a concern.

❦ Point ❧
Pointillist

touch The trick to drawing flowers is to draw them as if you were hitting "dots". It is a technique similar to stippling. Instead of drawing leaves and flowers with long strokes, draw them as if you were to dot each point. The petals are light, soft and slightly translucent. The stippling touch can express these characteristics efficiently.

❻

collection of flowers

enlarge one wheel

❼

collection of flowers

enlarge one wheel
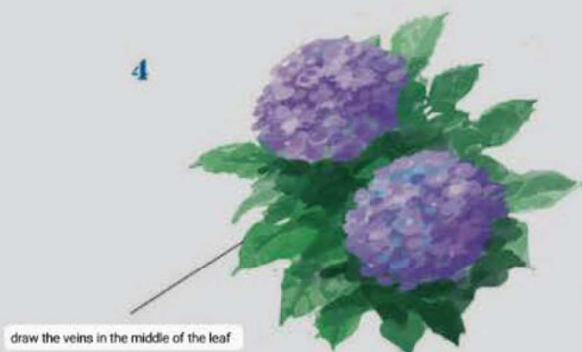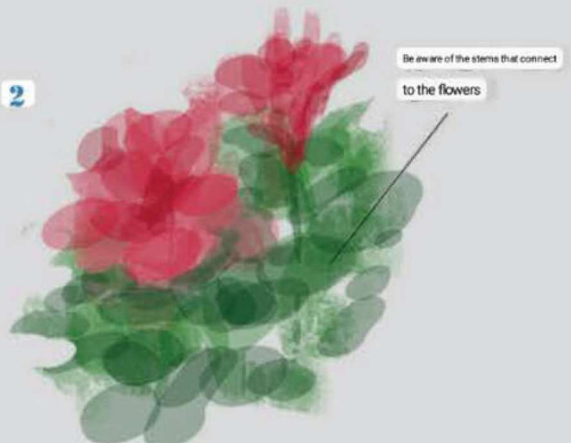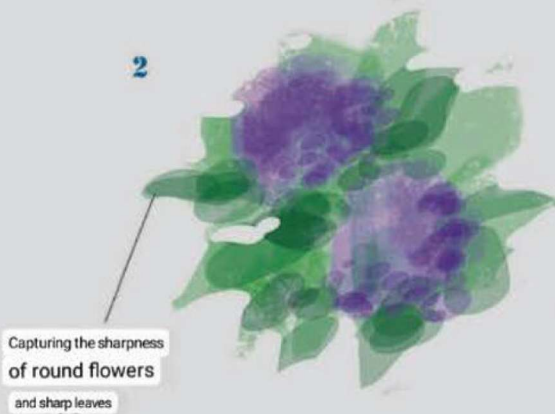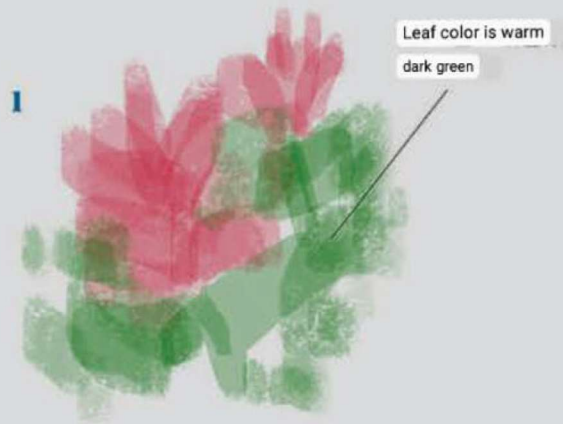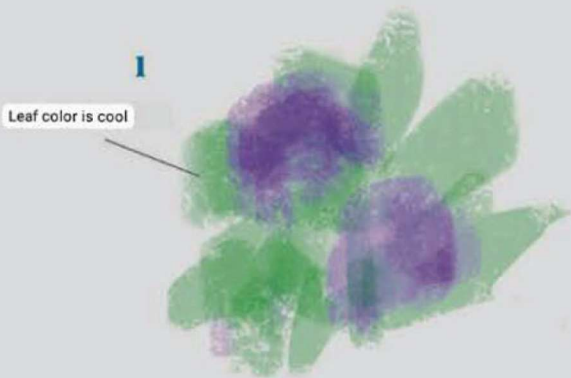
❽

long stroke touch

dotting touch

draw different flowers

The method of drawing flowers is common. "Draw the undercoat" → "Draw the shadows and adjust the silhouette" → "Draw the leaves" → "Draw in stipple". Flowers come in many shapes, colors, and types, but the four processes introduced on the previous page can handle them all.

● "hydrangea

● hibiscus

1

Leaf color is cool

Leaf color is warm dark green

1

2

Capturing the sharpness of round flowers and sharp leaves

2

Be aware of the stems that connect to the flowers

3

3

Darken the depression in the center of the flower

4

draw the veins in the middle of the leaf

4

Draw the streaks of the petals

1

A swirling
touch

1

No need to count
the number of petals

1

2

2

2

Draw gaps between grasses

3

catch the stem

3

3

Be conscious of the
twisted silhouette of the
leaves

Sharpen the outside
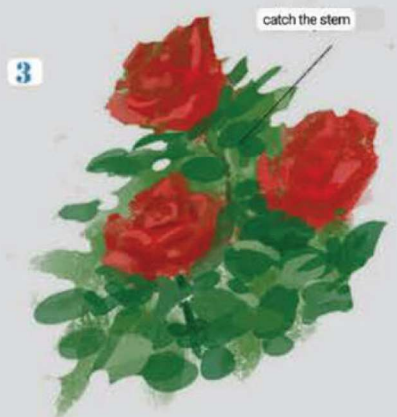of the petal and
blur the inside

4

4

darken the base
of the stem

4
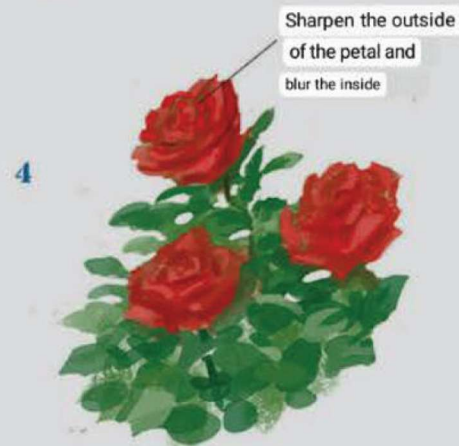
how to draw light

Paintings that make you feel the light are fascinating. Here, I will explain what kind of expressions should be used to make people feel the light.

5 Expressions for Paintings that Feel

Light A painting that feels light is a picture in which "shadows" and "phenomena occurring in the lens" exist. The lens includes the human eyeball. Based on this idea, I will introduce 5 expressions to create a painting that feels light.

- draw a shadow

Draw sharp shadows to express the light. It creates light shadows on bright pictures and dark shadows on dark pictures. By drawing shadows well, you can express light. No matter how pale the colors may appear, the paintings that feel the light have strong shadows and contrast. To draw darkness is to draw light. Light and shadow are two sides of the same coin. Where there is light there is shadow, and where there is shadow there is light.

❶
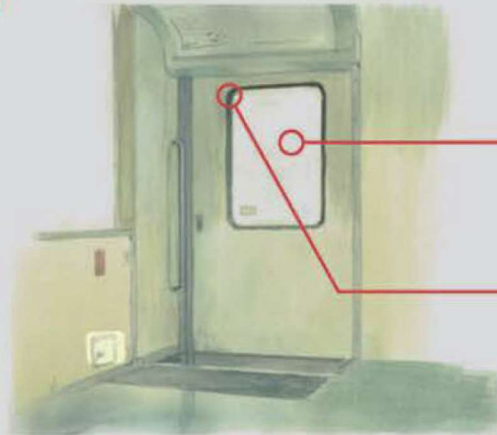
Bright

暗

Bright

暗

the brightest and darkest parts of the picture

● express the color of light

You can create a warm light by mixing warm colors around the shadows and highlights, and a cold light by placing cool colors ②. Once you get used to it, you can mix colors naturally during the underpainting stage, but you can also add colors later by using layers in [Overlay] mode. The colors contained in the light enhance the charm of the picture.

❷

warm color

cold color

the color of the shadow is the color of the light

Reproducing glare

Glare is a state in which light is perceived as dazzling near a light source or a state in which light is strongly reflected and dazzling. Light is expressed by reproducing this. A familiar example is the light from car headlights coming from the front at night. It is a technique often used in the finishing stage of painting. By applying a layer in [Linear Dodge - Additive] mode to pure white areas and areas with high lightness, you can express the way the light diffuses. This is the technique used in all the works in this book. Using too bright a color on a layer in [Linear Dodge-Add] mode will result in blown-out highlights, so use a neutral color.

Recreating lens flares

Lens flare is the effect of strong light leaking into the dark areas of the screen when shooting with a camera. It is often used in science fiction movies. Recreating this effect in a picture also gives the impression of light. It goes well with cool works, and is also used on the cover of this book.

draw streaks of light

In reality, streaks of light are limited to cases where there is a lot of dust or moisture in the atmosphere, such as light shining through clouds or dusty places, but they can be used freely in paintings. As with glare and lens flare, you can express it by drawing with airbrush on a layer in [Linear Add Dodge] mode, using a neutral color. This technique can be used like a spotlight, so it can be used for various purposes such as directing the eye or creating a sense of distance.
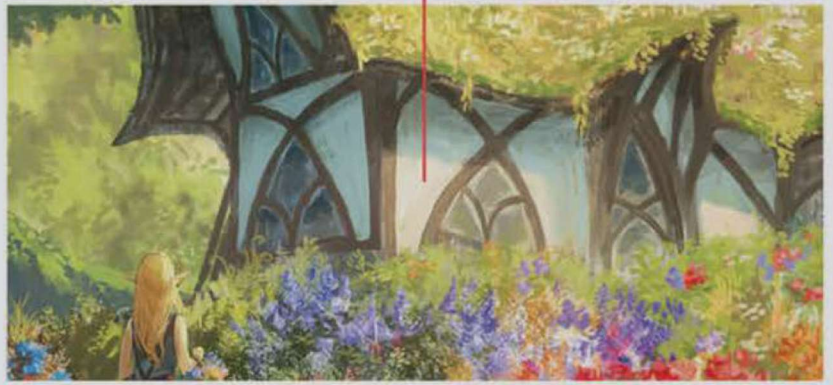
Wizard

design and
harmony with characters

room of

●Composition pattern

② Primer

③ Determining the image

④ Composition adjustment

⑤ Drawing

6 Finishing and adjusting

Using the witch's room as an example, I will explain how to draw the room and
how to blend the characters into the background. I drew it with the theme of "a
cute room where a witch girl lives". This time, I have carefully drawn characters
that match the theme. You dream of a research space like a secret base, where
the entire room is filled with mysterious items.

2425×3445px

about 7 hours

making

01 Thumbnail sketch

Sketching a composition on a small canvas is called thumbnail sketching. By drawing a small and quick composition, you can be conscious of the first impression and how it will look when scaled down. In a picture where the person stands out, it is necessary to make the person feel attractive with the power of the background. The advantage of this sketch is that it is easy to find the balance between the person and the background. Thumbnail sketches should be short and small.

⟨ Point ⟩

Quick way to make a thumbnail frame

Thumbnail frames can be created as soon as you master the shortcuts ②.

1. Create a new layer, select gray and fill it with Alt + Delete.

2. Free transform with Ctrl + T to reduce to the size of one frame.

3. Ctrl + Alt + drag to duplicate and line up 4. 4.

Turn on Lock Transparent Pixels for the four Coma layers.

A person stands in the center of the screen

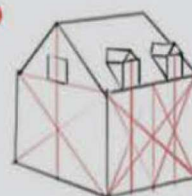a person sits in front of a window

A person sits on a bed in the attic

Two-story room, the person is on the first floor
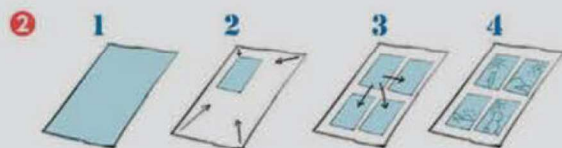
Draw the perspective and draw the 02 of the character

Once I've decided on the composition, I use the Perspective Brush (p.16) to create a one-point perspective and draw the character's silhouette. Since the size of the room is based on the size of a human being, it's easier to draw the character first. After that, decide on the placement of corners, doors, and windows in the room.

B "Technique: How to draw a perspective grid" (p.116)

⟨ Point ⟩

Determining the shape of the building with diagonal lines

When drawing a building, you can find the center by connecting the corners with a diagonal line. This time, I checked the center of the wall by connecting the corners of the room with a diagonal line, and based on that, I decided the angle of the roof.

03 Layout the room

Lay out the room. Arrangement of furniture is easy to decide considering the living area of the residents. I wanted to make it look like a secret base, so I turned the second floor loft into a bedroom and research space.

❦ Point ❧
Concept of living area

The interior is divided into areas such as the kitchen and bedrooms. If you decide what the area is for in the early stages, it will be easier to imagine the furniture to be placed there.


Bet or 寝る前 space

kitchen
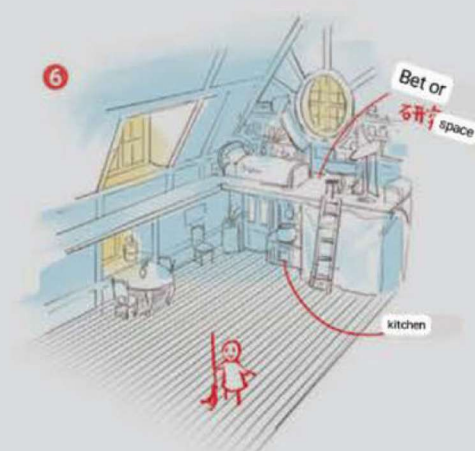
04 Lighting

Create a new layer in [Overlay] mode and add light colors with an airbrush (p.16) to create lighting. I use yellow because it gives a bright and soft feel. I made it so that the light that shines through the window hits the character.

❦ Point ❧
Blending the character and the

background You can blend the background and the character by applying the light emitted from the background to the character.
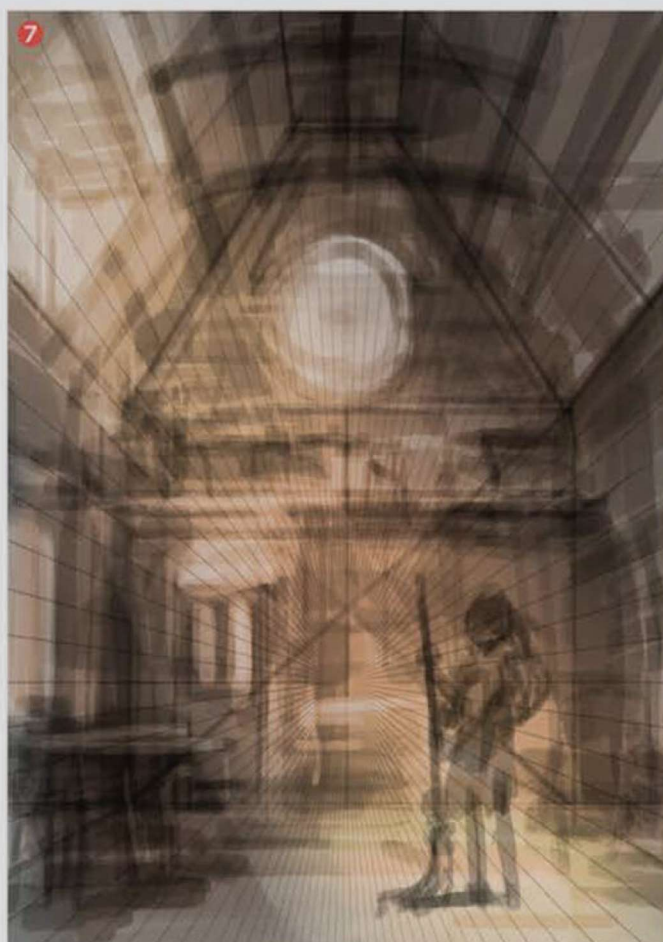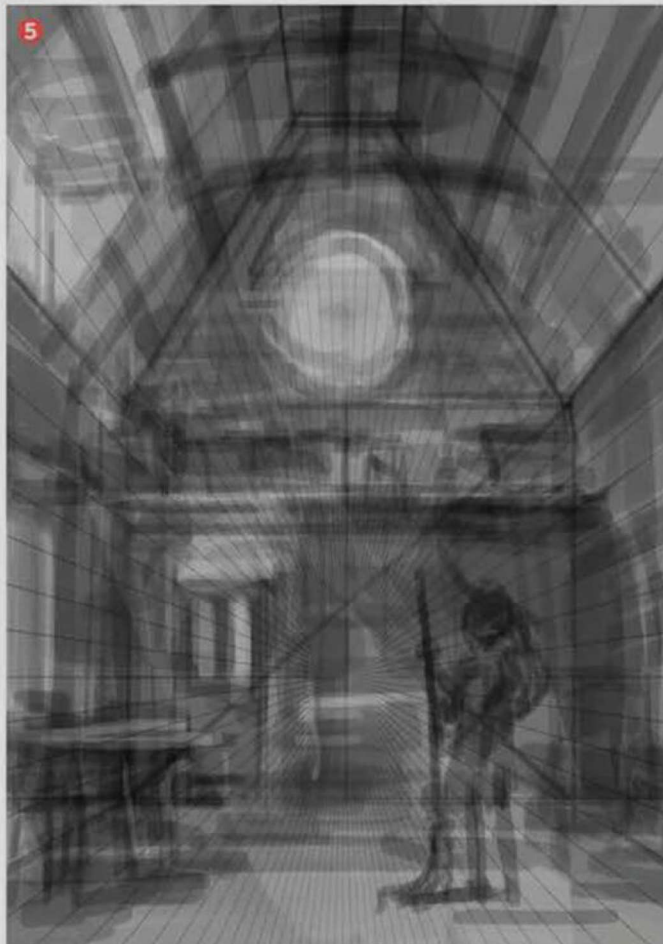
05 Draw with a color palette

Color the room. I didn't use the method of creating a new layer in [Overlay] mode on top of the gray rough layer to color it. I create a color palette consisting of several colors, pick colors from it with the [Eyedropper] tool, and draw roughly with a chalk brush (p.16) set to [Opacity: 70%].

Drawing using a color palette is convenient when you want to give a sense of unity to a picture or when drawing a series of pictures. Once you have drawn a picture to a certain extent, you will have a color palette in your head and will be able to paint with your senses.

ᛒ Point ᛒ
How to make a color palette

1. Decide on the material

  Decide on the material of the room. This room is made of stucco and wood.

2. Decide on the base color of the material

  The base color is the neutral state of the material, with no light or shadows. The plaster is white, but the lack of light makes it a nice gray, and the wood is brown.

3. Decide on the highlights of the material Visualize how the material is illuminated. The sunlight entering the room is yellow, so the color is slightly yellow. The same goes for wood.

4. Decide the shadow color of the material

  Visualize the material in shadow. The plaster will be a dark gray, but with a slight blue tint to create a feeling of air. Plus The same goes for wood.
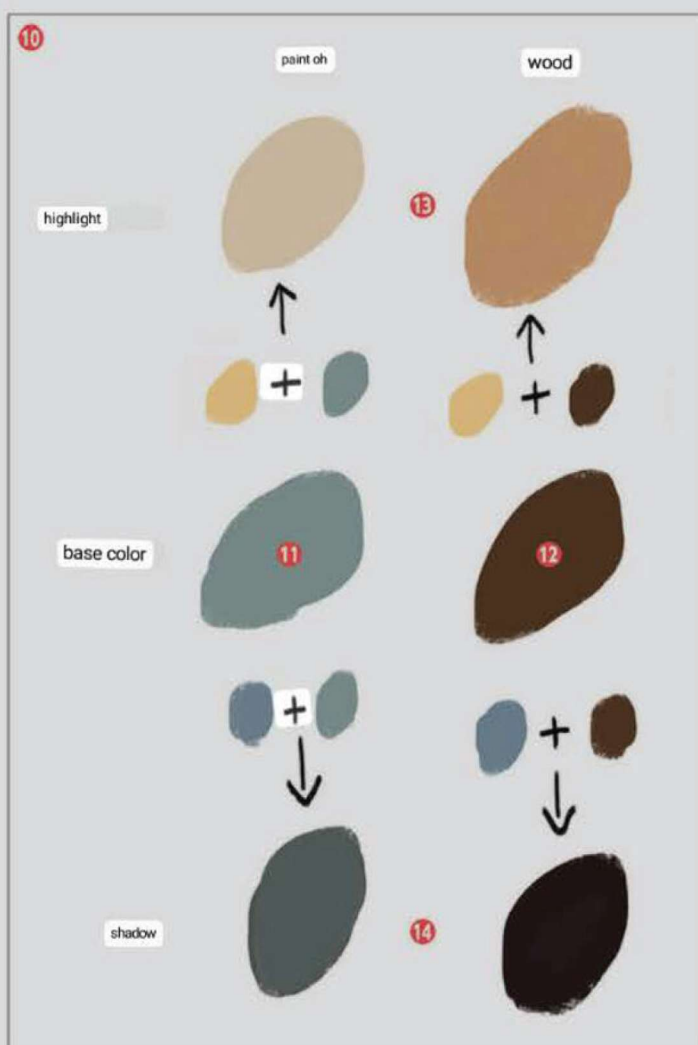
{ Point }

Take advantage of color overlap

When you use the method of drawing from a color palette, you are drawing with a limited number of colors. In that case, it is effective to lower the opacity of the brush and layer the colors. As an example, I drew a blue sky, clouds and mountains with a color palette of four colors. Overlapping を color I grabbed it with the [Eyedropper] tool and used it to draw.

⑯

{ Point }

3 tips for drawing a room

- Darken the corners and ceiling of the room

 By darkening the ceiling and corners, you can express the three-dimensional effect of the room.

– around furniture

  If furniture is placed in the room, use an airbrush to draw a light shadow around it. This is because the light bouncing off the walls and floor is 遮 reflected on the object, creating a slight shadow.
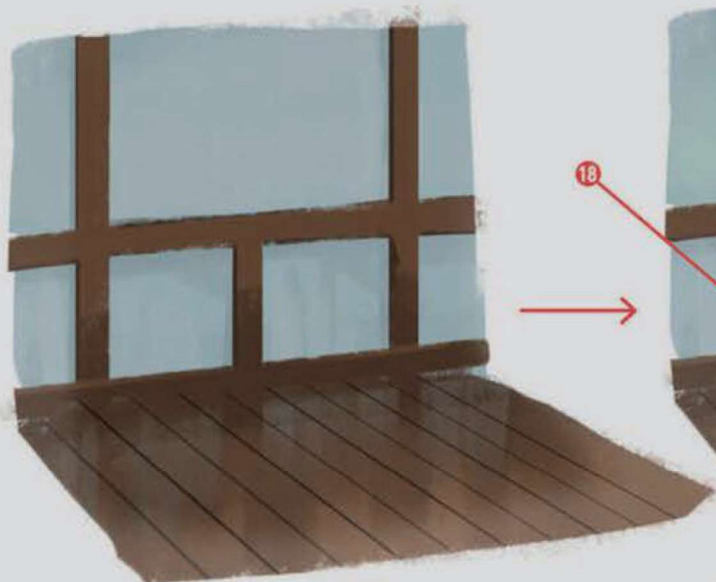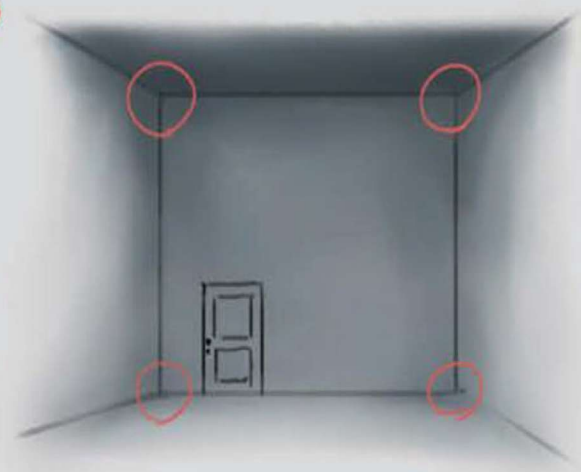
• Draw the effects of objects on the surroundings Express the effects of the presence of objects, such as by drawing reflections on the floor or by mixing light colors around the light source.
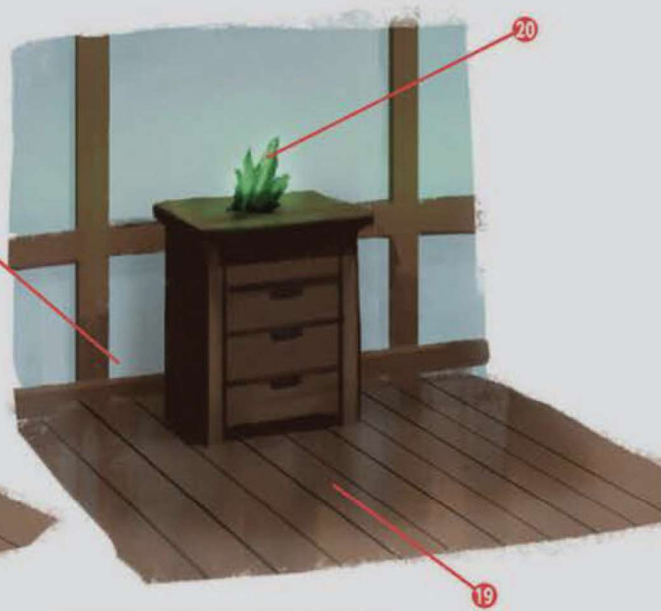
⑳

⑯

⑰

⑳

⑱

⑲
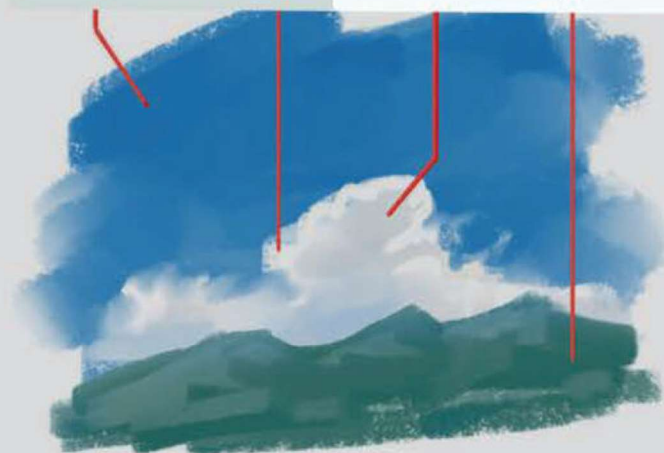
Changes occur when there is an object

06 Draw the line art of the character

Draw a line drawing of the character based on the silhouette. In the image of a witch with a homely personality, I made her pose cleaning her room with a broom. You can create a picture that conveys a story by making the character do something instead of just making it stand.

❦ Point ❧

How to blend the background with the character

In order to blend the Japanese-style cute character with the three-dimensional background, it is important to completely switch between "flat face" and "three-dimensional body". Japanese characters are originally expressed in "manga-like" lines, so they are not compatible with three-dimensionality. If you add dark shadows to the face and give it a three-dimensional effect, it will suddenly lose its cuteness. If you make the whole body flat to match the flatness of the face, it will stand out from the background. Therefore, the face is drawn as a plane, and the body is drawn as a three-dimensional figure.

07 Draw the background line art

When drawing a room with many small items, I use line drawings as a supplement. The shape, size, and design of each element are stabilized by drawing a line drawing. It is better to draw the line drawing after the position of the accessory is decided, so that the feeling of discomfort after the line drawing is gone will be lessened.

Memo Why don't you draw the line art from the beginning?
of

Have you ever had the experience of drawing a picture that looks good in line, but when you try to color it, it doesn't feel right? . Therefore, the process of "silhouette coloring" → "line drawing" stabilizes the picture.
It will be easier to Of course, if you are a first-class animator, you can draw a perfect silhouette picture with line drawings. This method is recommended for those who are fine with line drawings but have trouble painting.

08 Draw the floorboards
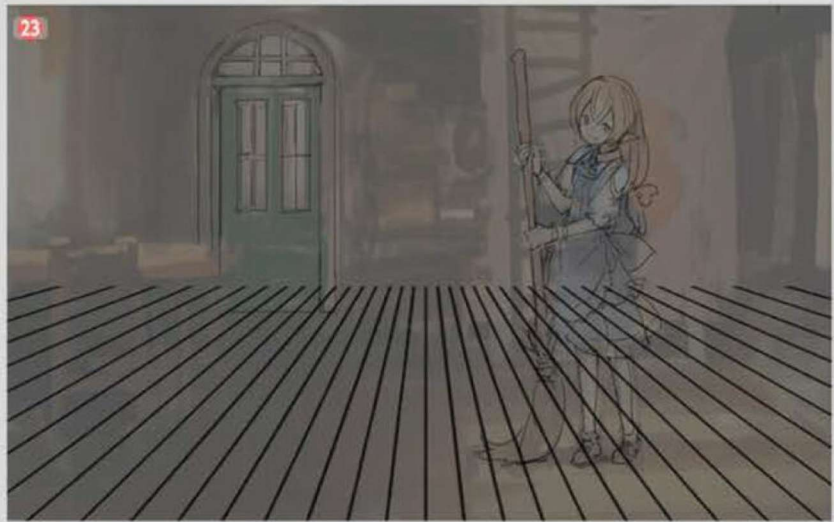
Use the base grid as the floor

board line. Just copy the floor part

of the perspective grid. Draw the

floor board lines one by one. It's

♪ overwhelmingly fast and accurate,
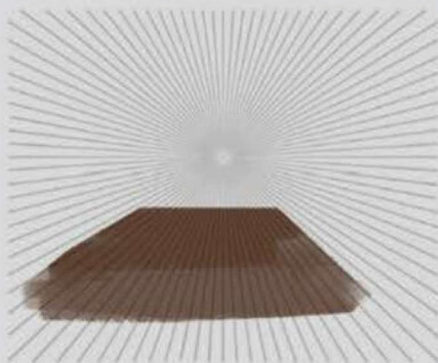
so it's a recommended trick.

❴ Point ❵

How to draw floorboards in 3 minutes

I will introduce tips for quickly drawing floorboards using perspective brushes.

1. Paint the floor area

Create a layer and use the perspective brush. Create

another layer under it and place the floor on it.

Draw the base.

2. Cut out the perspective grid

26 While pressing Ctrl, click once on the part of . Now

you can select the area of the painted floor.

Switch to the perspective grid layer and copy the

previous range. Duplicate it on a new layer to create

a floorboard line layer (a layer with a perspective

grid drawn only on the area of the floor).

3. Draw the texture

Turn on Lock Transparent Pixels for the floor base layer to add

reflections and wood textures. The reflection can be expressed by

paying attention to the upper and lower lines2, and the texture

can be expressed by moving the brush along the flow of

the board.

4. Draw highlights

Duplicate the line layer of the floor board cut in step 2,

shift it slightly, turn on [Lock transparent pixels], and paint it

with a lighter color. With this, you can express the highlights

that can be made in the gaps between each board.
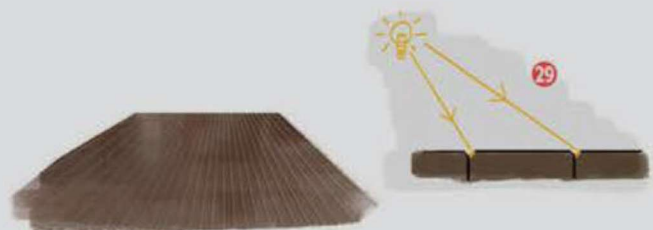

Tips Select the area drawn so far on the layer

You can select the area drawn so far on the layer by clicking the image thumbnail area

in the [Layers] panel while pressing]. It's a small skill that can be used anywhere.

09 Color the character

Create a new layer under the line art and apply a base
color. The colors used for the characters and the
colors used for the rooms are roughly the same. Using a
similar color palette in this way creates a character
This makes it easier for the tar to blend in
with the background. The characters are finished as if
they were well drawn.
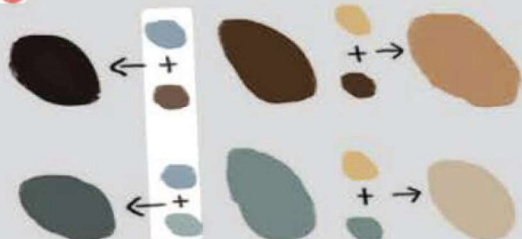
room color palette

character color palette

Memo Where do you see this picture first?

When I first saw this picture, I almost 100% saw the character
and the round window. For that reason, I give priority to drawing
the characters and the round window. Even if the painting has
to be finished in a short amount of time, high quality in
the most visible parts does not detract from the overall
impression of the painting.

10 draw windows

Fantasy window glass is expected to be of lower quality than modern day glass, so a slightly dirty feel is good. Aged deterioration also makes us feel the weight of history. By brightening the edge of the glass, you can express a dirty feeling.

34.

Copy and paste structurally similar parts for efficient processing. After copying and pasting, it is important to brush up firmly and eliminate the feeling of copying and pasting.

brighten borders

rounded corners

Scratches, dirt
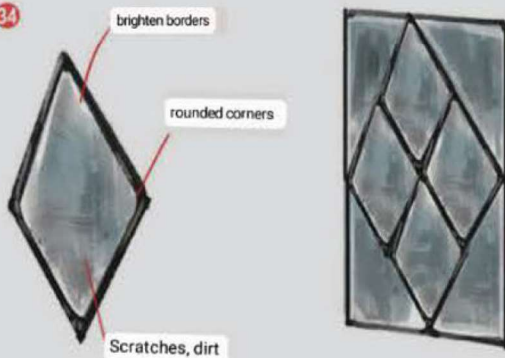
window point

11 Draw a bookshelf

It's a bookshelf full of magic books, so it's playful. Rather than a straight and neat shelf, it is more exciting to have a slightly crooked shelf, or to have books piled up in a mess rather than neatly lined up. Appreciate the pleasant changes.

orderly book　　　朔　　　　messy bookshelf

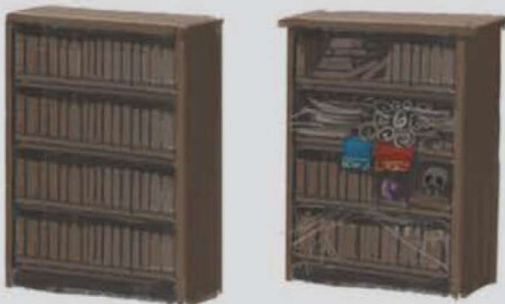
elements of design

12 think

We will work out the details of the room design.

First, think about the design of the round window.

let's In

such a case, it is recommended to decide

on a specific motif and design it

instead of just drawing decorations. What

do you imagine when you hear the

word yen? Planets, the sun, water droplets,

clocks, eyeballs, compass··· There are many.

In this way, it is very effective to

incorporate familiar things associated

with shapes into designs as motifs.

Moreover, functional similarity is

convincing.

Here, we considered the round window that lets in light

< as a motif of the shining sun, and considered decorations

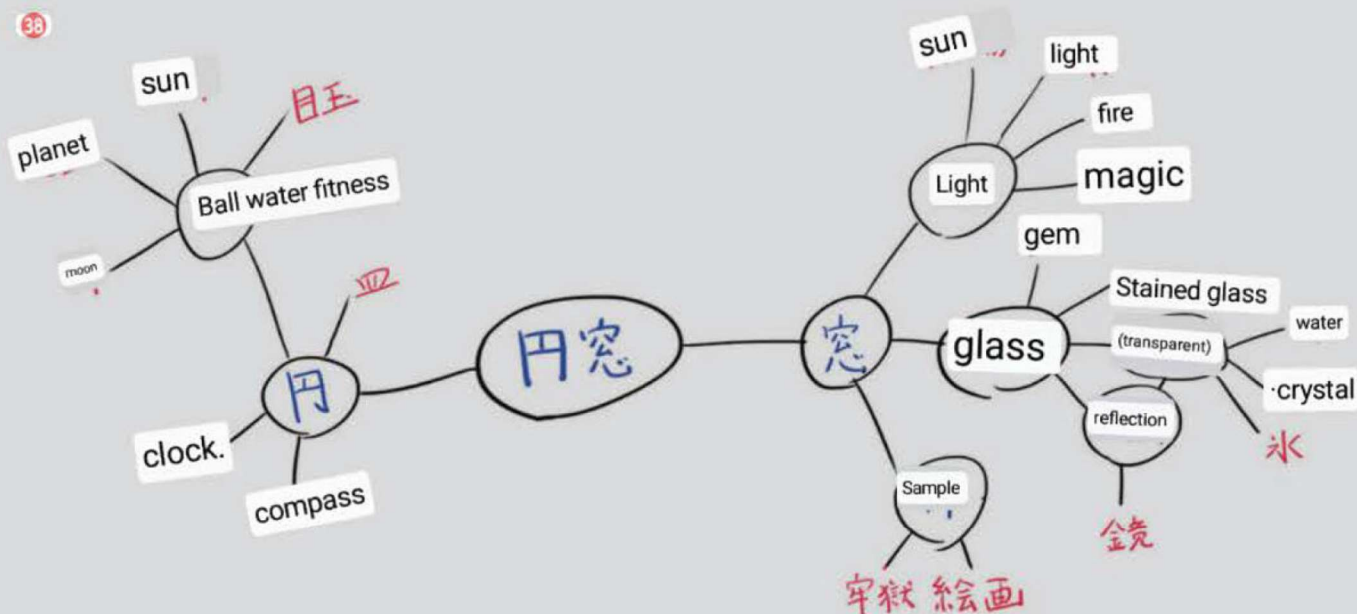that represent the sun.

❦ Point ❧

Design ideas with mind maps

Mind maps are a great way to come up with designs. Here, divide the elements that make up the original motif (round window) and write down what you can associate with each, and use it to search for the motif of the design. The elements in blue are decomposed, and the ideas in red are derived from them. By incorporating the motifs you come up with according to the desired atmosphere, you can use them as clues for a variety of designs.

use symbols in design

I use a method that incorporates symbols that
represent motifs into the design. Symbols
are simple and easy to incorporate into designs.
The design was based on two types of symbols,
such as , and in the end it was a simple
straight line symbolizing the image of the
sun's rays. It is not very good to think about
the design of the interior only with
individual pictures like Megumi. This is because it
is difficult to imagine harmony with the room.
It is ideal to think about it after actually
drawing it.
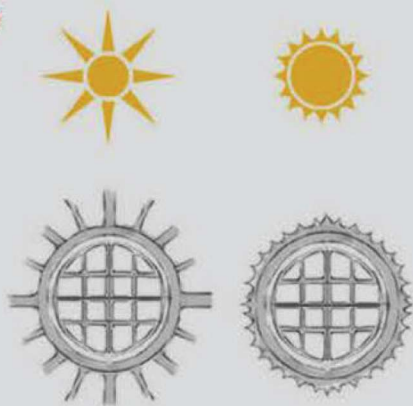
Designing with symbols

13 Consider adding elements

The right side felt a little lonely, so I added an element. I thought of cloth and curtain-like decorations that evoke the
image of a roof extending from the ceiling to the wall. The key to adding designs and elements is to experiment. Even if you have
a good image in your head, there are things that are not good when you actually draw it.

Cloth from the ceiling to the wall
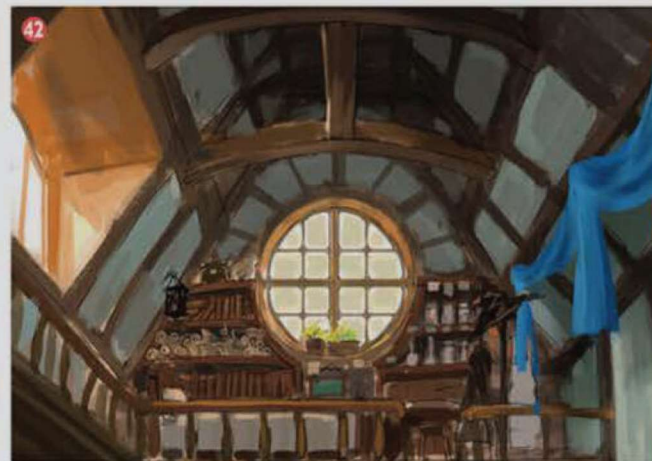
decoration like curtains

14 Placing lights

I didn't like the fabric, so I decided to place the lights in the ceiling. From a functional point of view, the room is also "persuasive. The ceiling is out of reach, so I wanted it to shine with magic, and the sphere to have the same image as the round window. By arranging items with similar silhouettes on the furniture, you can create a sense of fashion and unity.

15 Separate layers

Foreground elements such as ladders and railings, and elements that you want to sharpen such as partitions and small items, should be separated into layers and turn on [Lock transparent pixels]. This is partly because I can draw without worrying about the protrusions by separating layers, but also because if there are pinpoint and sharp elements in a soft touch picture, the picture will be tight.

⦃ Point ⦄

Layering procedure

Here's an easy way to divide layers.

Cut out the ladder.

1. Select the part you want to cut with the [Lasso] tool.
   Specify roughly.
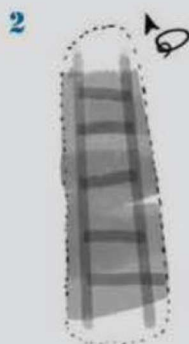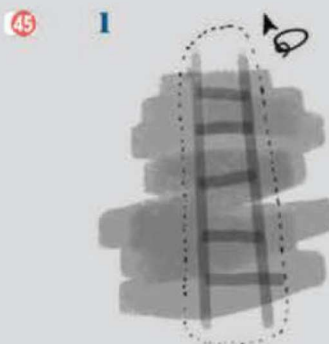2. Copy with Ctrl + C and paste with Ctrl + Shift + V. You now have a ladder layer.
3. Erase the extra parts of the ladder layer with the [Eraser] tool.
4. Turn on Lock transparent pixels for the ladder layer.

16 Draw the railing

A railing can be drawn efficiently by drawing a single post and duplicating it.By **46** using free transform, you can easily create a railing along the perspective.

❦ Point ❧
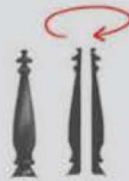**How to draw a railing**
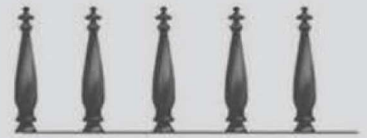
I will show you how to draw a simple railing.
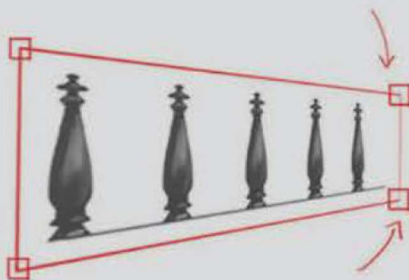

1. Draw one side of the strut.

2. Duplicate one side, flip and join. Now you have a pillar.

3. Space the posts evenly.

14. Free transform along the perspective.

5. Draw the top part of the railing.

17 Draw the medicine cabinet

Draw a medicine cabinet containing dubious materials and medicines. If you have more medicine bottles lined up, you can increase the number of copies. You can make it more interesting by adding a little ingenuity, such as adding a memo with the name of the medicine or cautionary notes. Thinking about how the character uses it and how you would use it in your life, and incorporating the elements, is a shortcut to expressing a sense of life.
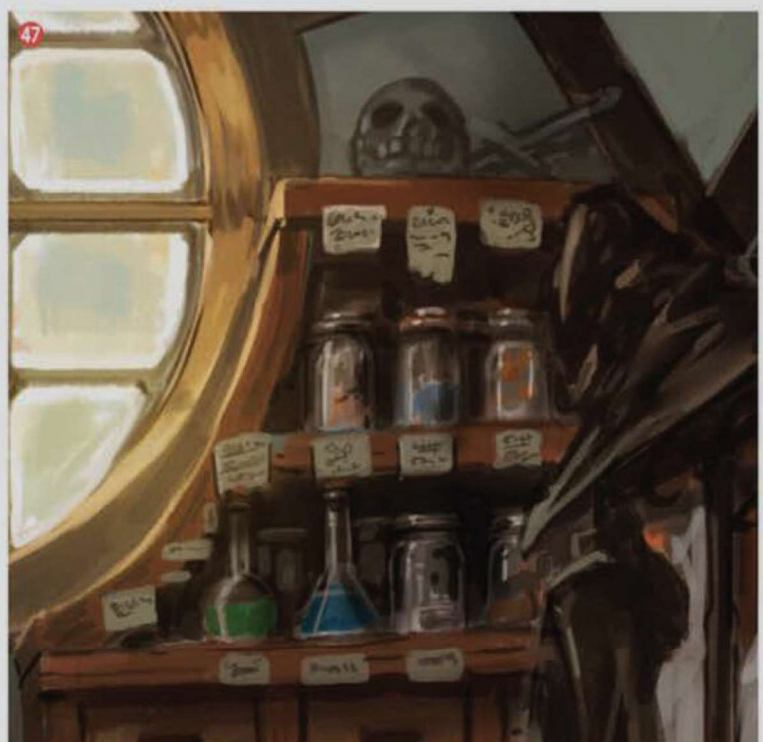
18 Draw plants

It's a common practice in our house to put potted
plants and flowers by the window. From a pictorial
point of view, if there is green, the color will
change. Putting flowers on the table and doing things
that a man living alone would never do would bring
out a girly sensibility.

参照 "Technique: How to draw flowers" (p.52)

19 Draw utensils

Draw utensils into the kitchen. The black
pots you see in fantasy are easier to
draw than modern stainless steel pots.
Because it draws a dark silhouette and only
draws a slight sheen. The frying pan has
highlights radiating from the center,
so let's draw it firmly.
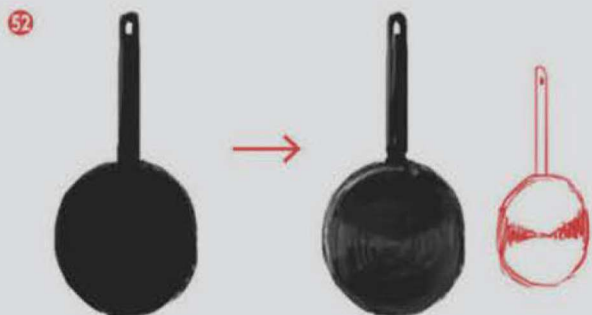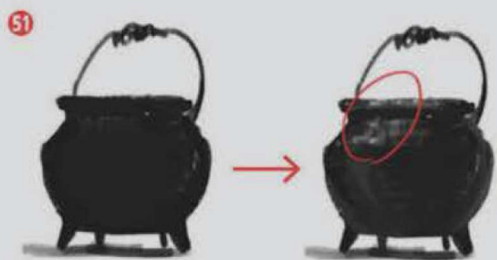
20 Draw the door and the reflection

The door is in a dark place, so I draw with the light leaking through the door windows rather than the details of the door itself. If the door is symmetrical, draw only one side and flip it. For the reflection on the floor, flip the door part upside down, paste it, and blur it with the [Fingertip] tool.

参照 increase. "Technique How to draw overflowing things" (p.102)
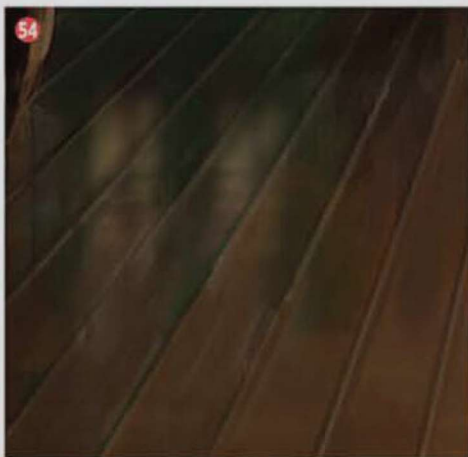
21 Draw glare

For finishing, I create a layer with the [Linear Dodge Addition] mode to express the glare on the window. During the daytime, the outside is overwhelmingly brighter than the inside, so if you draw orange glare in the image of sunlight on the windows where you can see the outside, it will bring out the reality. In addition to glare on the character's head, we added fine particles to the image of indoor ⸱⸱ This can be expressed by adding very small dots with an elliptical brush set to "Opacity: 70%" on a layer in the same [Add dodge (linear)] - mode as glare. "Technique How to draw light" (p.56)
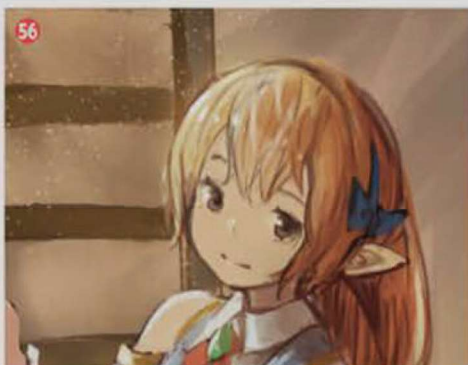
castle town

at dusk

The design of the building and the

atmosphere of the evening

1 rough

②Castle design

③Private house design

④ Configuration

6 Drawing

6 finishing

We will explain the design of buildings such as castles and private houses and the lighting unique to dusk. This time, instead of drawing the city from the usual perspective, I will proceed with the design of the castle and buildings separately and arrange them to make a single picture. I drew a huge castle and its castle town. Behind the castle is a majestic cumulonimbus cloud that complements the castle. The girl in the foreground might be a princess walking around incognito.

2833×4000px

about 8 hours

making

01 Draw a rough

By setting the camera at a high position, you can capture the

entire castle town on the screen. when drawing a cityscape

is the standard composition.

At dusk, the shadows extend, making it easier to convey a three-dimensional

effect. It can be said that it is a time zone suitable for the townscape.

Skillful use of shadows is the key to drawing pictures with depth

is.

⟪ Point ⟫

Utilization of shadows

Shadows fall along the surface of an object. The shadows cast on the ground

can express the unevenness of the ground. In addition, drawing shadows makes

it easier to understand the positional relationships between objects. By

aiming and casting shadows on objects, shapes and positional relationships

can be expressed.

⟪ Point ⟫

Draw a rough sketch from the silhouette

Here I draw a rough from the silhouette. This is a standard technique

for drawing buildings with a three-dimensional effect.

1. Draw from the silhouette with a chalk brush (p.16)

with [Opacity: 70%]. The basic color

is gray (R115, G115, B115). most of the pictures

Start by drawing what you would like to receive.

2. Conscious of the direction of the light, add multiple touches to create

shadows.

3. Use the [Eraser] tool to clean up the shape. The

Eraser tool is used more for shaping than for

erasing mistakes.

14. Select a lighter gray (R180 G180, B180) to draw the illuminated surface.

At the same time, details such as windows are

rendered with a simple touch. It is important not to

try to draw beautifully in the rough. Roughing is

a process of working out an image in your head,

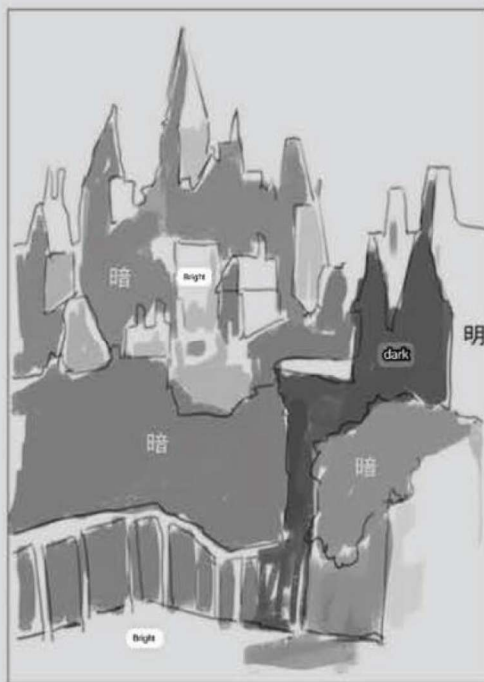not something that impresses people.
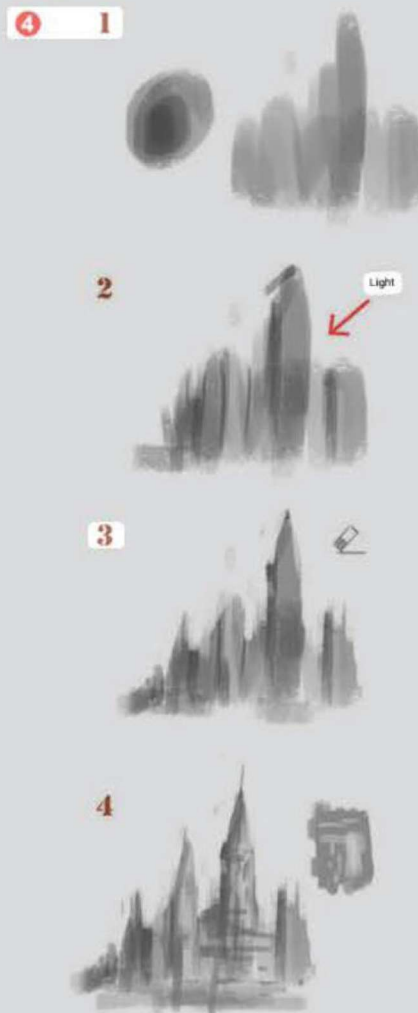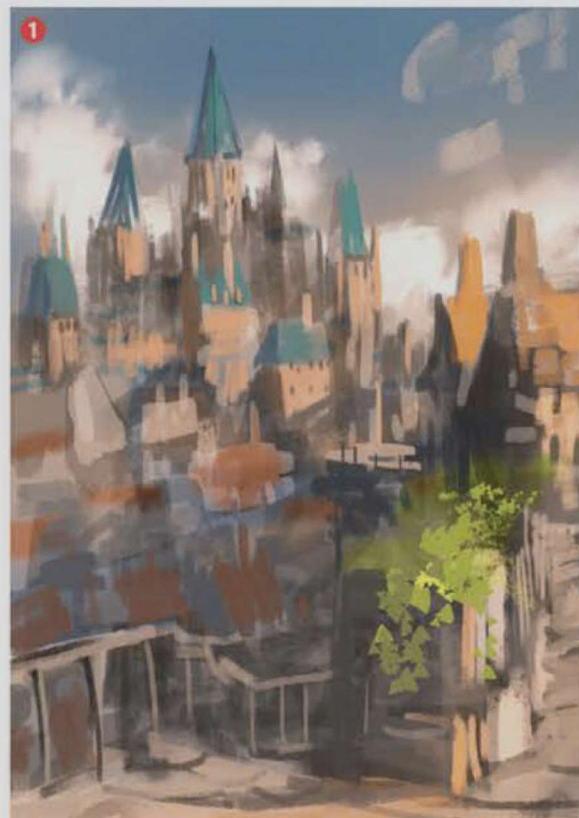
Sandwiching light

and dark We will create a picture that sandwiches the bright and dark parts. By controlling the brightness, the size of the image can be affected.
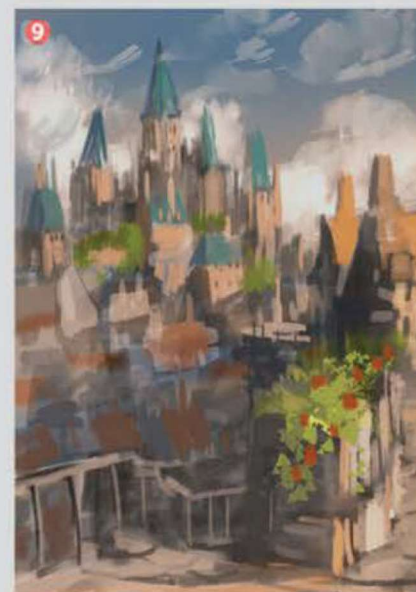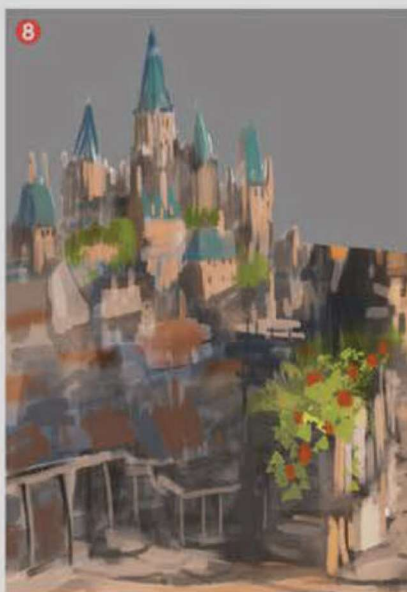
You can create a picture that is less likely to be reverberated.

📖 Teru "Technique: How to create an attractive composition" (p.32)

02 Separate layers

Once the rough sketch is in place, I use the [Lasso] tool and copy and paste to separate layers for the hill ⑦, the castle and town, and the sky ⑨.

Memo Courage to move forward

It takes courage to advance through the stages of painting. Can we really go ahead with this? I also remember being scared and worrying while drawing endless roughs. However, in the end, it is not possible to produce a good work while being afraid and worried. When in doubt, move on. I don't know what will happen to the painting until it's finished. Rather than worrying about one stage at a time, it's better to proceed all at once until you can see the image of completion.

Tips paste in the same place

When pasting the cut rough to a new layer with [cel] + times, you can paste it at the same position as the copy source by pressing [Shin] while pasting.

03 Design a castle

I will design with line drawing from the silhouette of the castle. From the rough draft, I wanted to make this castle rugged and stylish. But it's not a strange castle, it's a castle for a moment I value what I tell you.

I researched various castles and used Neuschwanstein Castle, which is well known for its tall silhouette, as a reference. The uniqueness of the architectural design is particularly evident in the roof and windows, so I looked for shapes that left a lasting impression and used Kronberg Castle as a reference.

❦ Point ❦

Inflate the image of the castle

As a means to expand the image, many photographs I recommend looking at the truth.

If you want to see photos of castles, a Google image search is also a good idea. For castles, search for "castle" as an image. There are a lot of pictures of castles, so find one that is close to your image and search again with the name of the castle. This time, it is Kronberg Castle, which has a characteristic roof shape. Search words should be in English. There will be an order of magnitude more material. However, it is strictly prohibited to trace the images found in the search or use them as composite materials for paintings. Use it only to get an image.

Memo 80% of the design is gathering materials

Design is often thought of as "creating something completely new," but this is a misconception. Attractive design is a combination of existing things. In order to design, people who have a lot of image drawers are advantageous. This is because the richer the materials that can be combined, the richer the designs that come out. Not only during design work, but if you are interested in various things on a regular basis and accumulate images, you will find it useful in unexpected ways.

Using the Memo game as a resource

Ubisoft's Assassin's Creed series is one of the best resource games, with full 3D recreated historical townscapes down to the last detail, and the documentation from ceiling to roof, chimneys, and tall tower decorations. You can look at parts that are difficult to find from any angle. It is the best tool to reinforce the image. The content of the game is also interesting, so please buy it. Of course, you can trace screen captures and draw pictures. Do not use it as a texture material.

04 Design a castle town house

This time, I will design the houses in the castle town separately in the same way as the castle, and then arrange them later.

1. I wanted to have something in common with the design and silhouette of the castle's residences, so I just used it as a base.

2. Take a line drawing. The design of the castle was German, so the houses were also inspired by the German town of Rothenburg.

3. Apply a primer. I wanted to make the roof tiles different from the castle, so I used warm colors. The 1st floor is made of stone, and the 2nd and 3rd floors are made of wood.

4. Apply texture to create a texture.

5. I will be using this as a material for my painting as it is, so I have to draw in every detail to complete it.

Tips |Enlarge the texture image

If the texture image is too small, erase it softly with an airbrush (p.16) and then add it.

## 05 Free Transformation of Building Materials

We will arrange the materials for the castle and castle town houses. The castle was designed based on a rough silhouette, so it can be used as is, but the houses don't match the perspective, so I used free transformation to force them to match the perspective.

1. Decide where you want to place it and draw the outline of

the perspective. If you can't get a sense of the perspective,

use the Perspective Brush (p.16) before placement to create a

perspective grid.
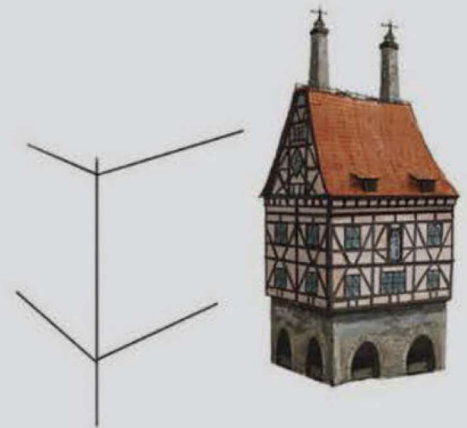
2. Free Transform (Ctrl+T) to match
the fit.

3. There will always be a part that
doesn't fit the perspective, so
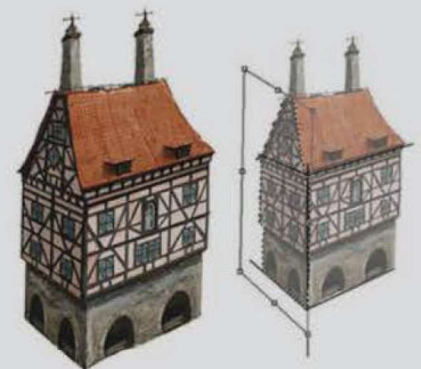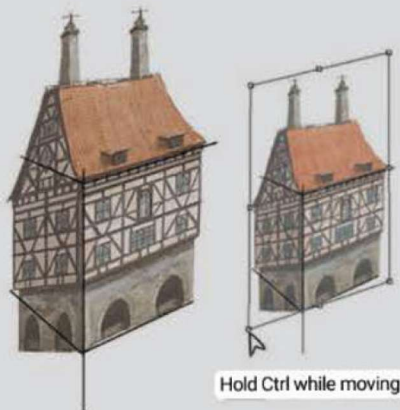use the [Polygon [Selection] tool to
partially select it.

4. Freely transform the selected state to
match the perspective. There is no problem
even if it is slightly out of alignment.
I will add the chimney later.

Hold Ctrl while moving

❦ Point ❧

Fitting to the perspective

by feel The reason why I placed it without drawing the

perspective is because there is a lot of information about

the private house. With a simple object without decorations,

even a slight misalignment of the shape would cause a sense

of incongruity. No need to worry about matching.

06 Placing the materials of the house

Place multiple house materials using method
05. I reduced and deformed with perspective
in mind to reduce discomfort as much as
possible. Don't worry too much about accuracy.
Rather, the townscape that perfectly
follows Perth gives a solid impression. Look at
the real town. Few roads are perfectly
straight and buildings along them.


Memo Exact is not necessarily correct

For live-action movies and CG animation, we use 3DCG
software, a tool that can express accurate
shapes. However, in many cases, I intentionally distort
the shape, throw the perspective out of order, and
make the screen look natural. In other words, accuracy
alone is not enough to create attractive images.
I believe that the ability of an artist is revealed
in the determination of the part to be drawn accurately
and the part to be out of order.

Tips Duplicate material layer

You can easily duplicate it by selecting the
material layer and dragging the image while
pressing cu+fine.

Ctrl + Alt
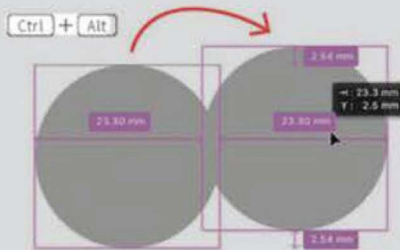
07 Summarize the townscape with
of houses

It would be unnatural if there were only houses facing the same direction,
so we put together the townscape by arranging the materials
including the differences. The townscape will also look more realistic if
you lay it out while looking at the materials.

Memo Differences

Differences are partial changes to the original
illustration. I usually change the colors
and replace the character's facial expressions
and parts.

Point difference

The material of the house is cut into pieces and reconstructed. Cut out the surface in the same way as the method introduced in 05 and freely transform it. This allows you to create buildings with different

❦ **Point** ❧

Creating elevation

differences Rather than a complete plain, it is more exciting to see a city with elevation differences. If you are aware that the height of the ground is not uniform, you can recognize the part where the perspective is off as "the ground is higher" or "the ground is lower". If you add hills to areas that are perceived to be high, and depressions to areas that are perceived to be low, you can even use perspective shifts to create pictures with rich changes in the terrain. .

carve and rebuild

draw an OS tree

Draw trees in places such as the gaps of the house. Plants not only add color to the picture, but they also soften the sense of incongruity of the perspective and the feeling of copying and pasting. In addition, you can hide the parts that are too troublesome or difficult to draw with trees.
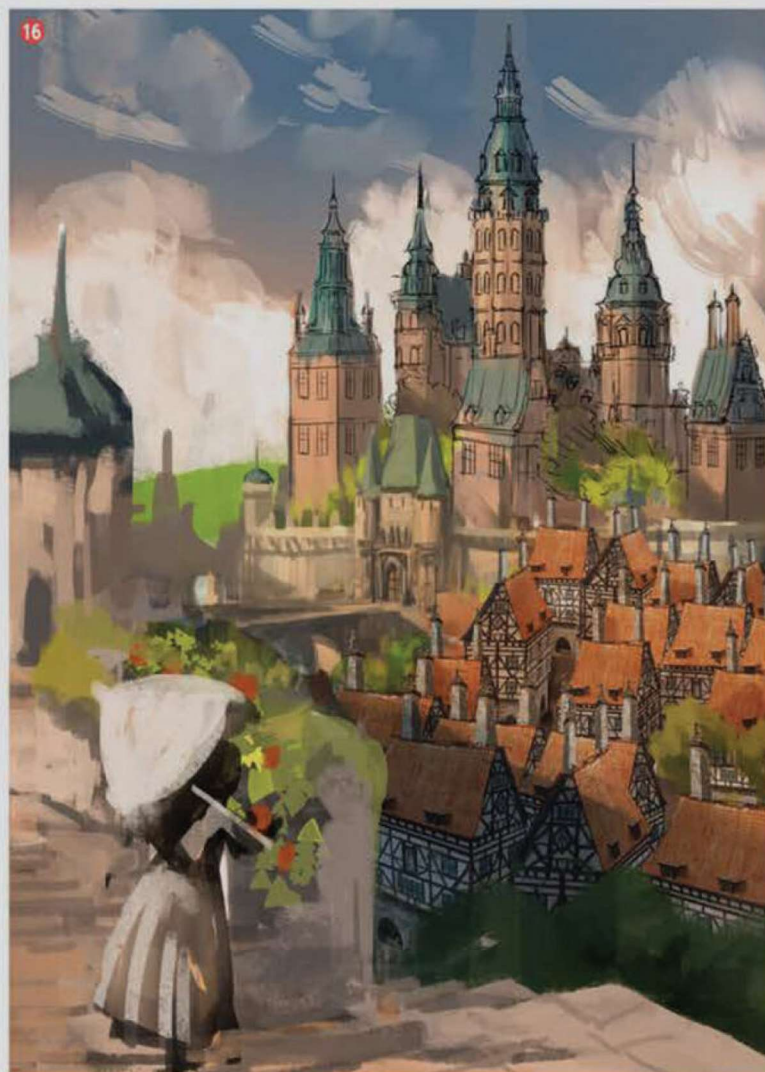
See also "Technique: How to draw trees" (p.148)

┈ ❖ ❖ ⟨∽⟩ ❖ ❖ ┈

Memo Confirm by flipping left and right

⑯ is a horizontally reversed picture. Flipping the picture horizontally allows you to see it from an objective point of view. It is useful for checking the sketch and checking the balance. I flip left and right once every 5 minutes.
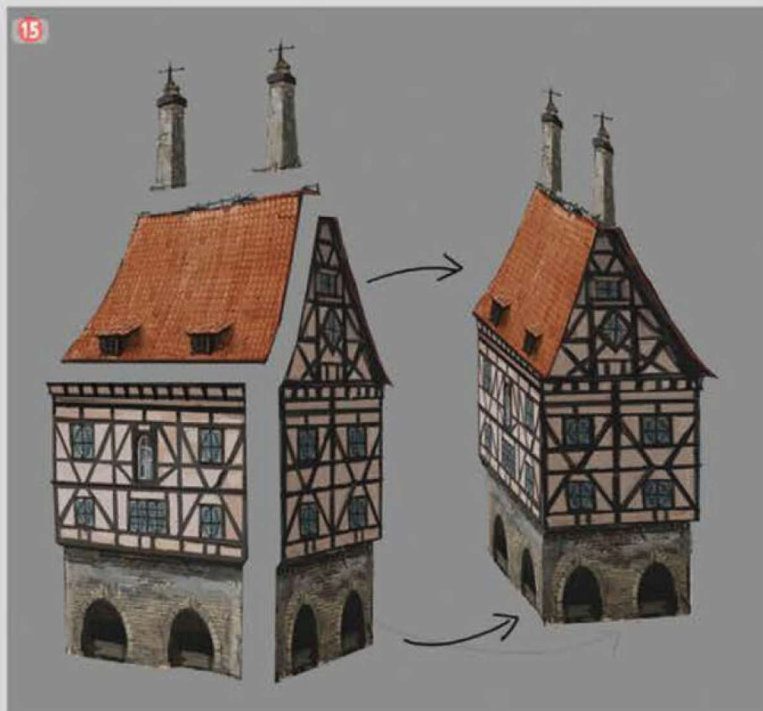
09 Draw the window material

Draw the window material. Duplicate it to make one side of the tower, then duplicate it and freely transform it to complete the tower. By adjusting the color of the material, the lighting for each surface is also performed.
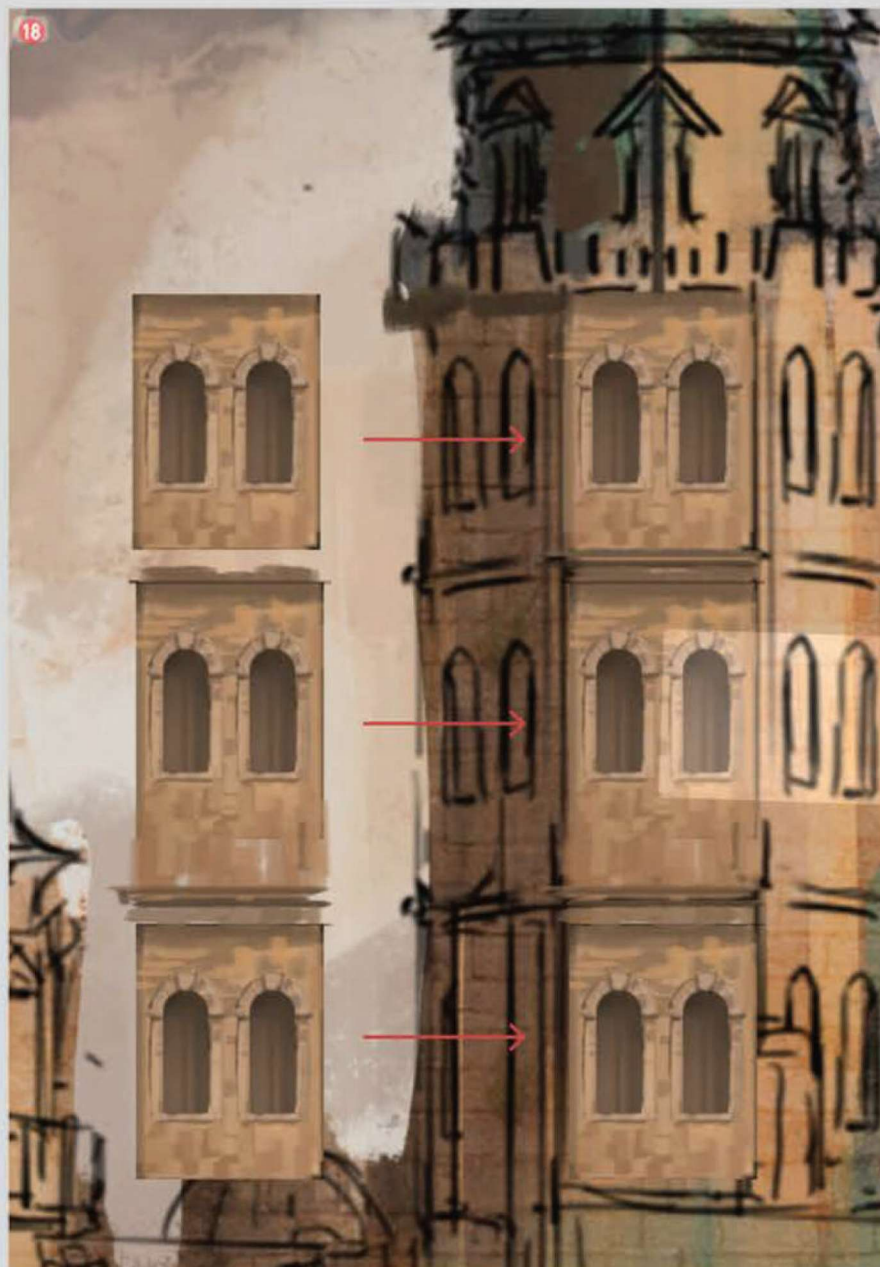
< Point Windows are the

heart of a building

Windows are the most important part of a building. The shape of the window solidifies the image of the architectural style and conveys a sense of the size of the building. window design and size Take care.

10 reuse materials

In architecture, windows of the same form are lined up and similar decorations are repeated. The windows and roofs of buildings of the same style often have a common design, and the materials they make can be used as they are.

❴ Point ❵

deform the shadow

At dusk, the building in front blocks the light and casts a shadow. The shadow has fine detail It gives a better impression when viewed as a whole if it is deformed and slanted rather than slanted.
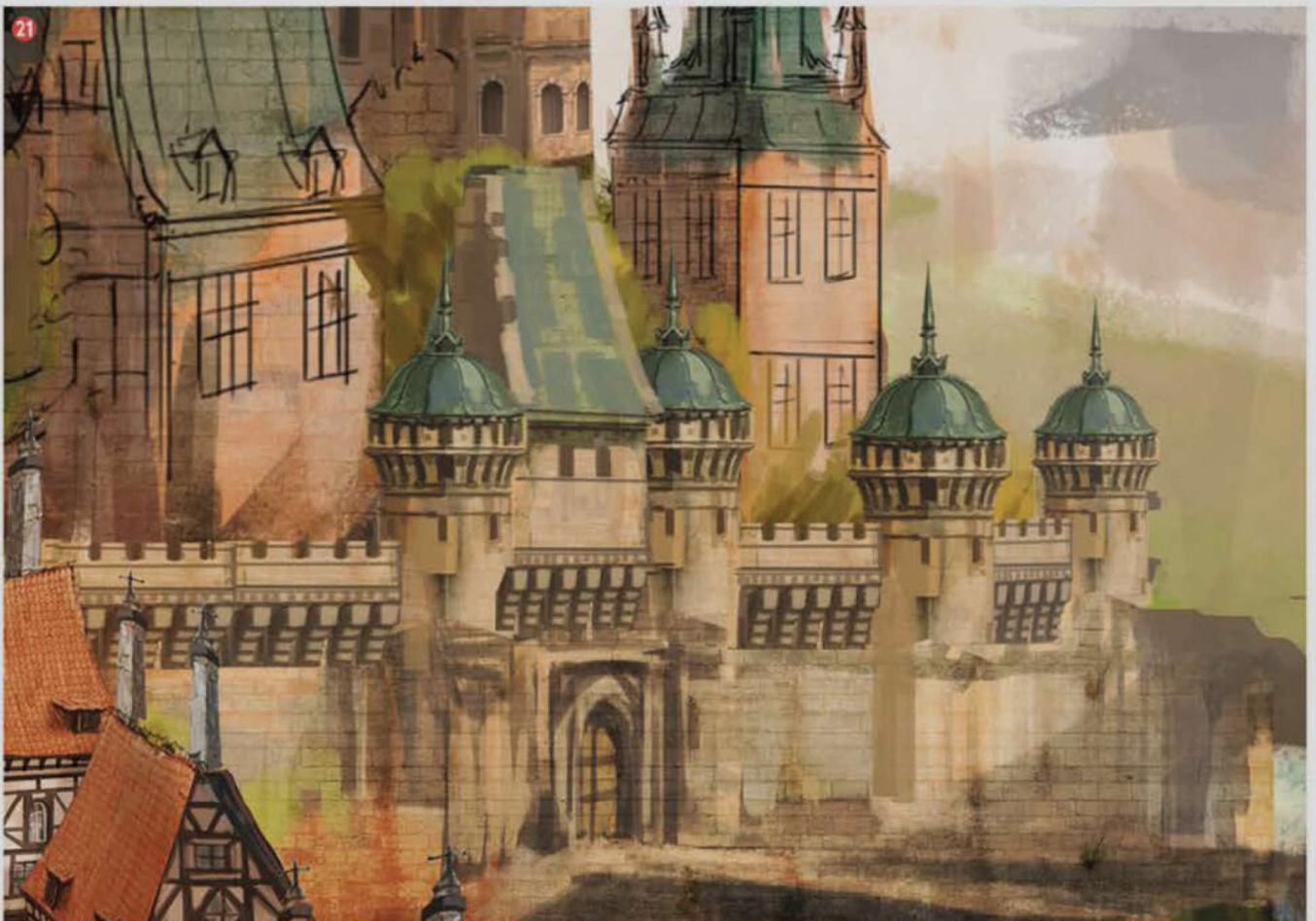

shadow deformation

Add effects and 11 changes

At this time of day, the residents will be preparing dinner. Draw smoke on the chimney with the cloud brush (p.17). Like fog, smoke is used to create a sense of atmosphere. is also a useful element.

The lights are already on in the shadowed houses close to the ramparts. I also added the light coming through the window.

Point

add building changes

Since the duplicated building is dull, I added parts that look like extensions here and there, terraces, connecting corridors, and so on. You don't have to draw too much because the pace is dense.

Part with lights and terrace added

12 Shrink the castle

The castle was too big and I didn't feel the sense of scale, so I cut out the entire castle in the same way as layering and reduced it using Free Transform.
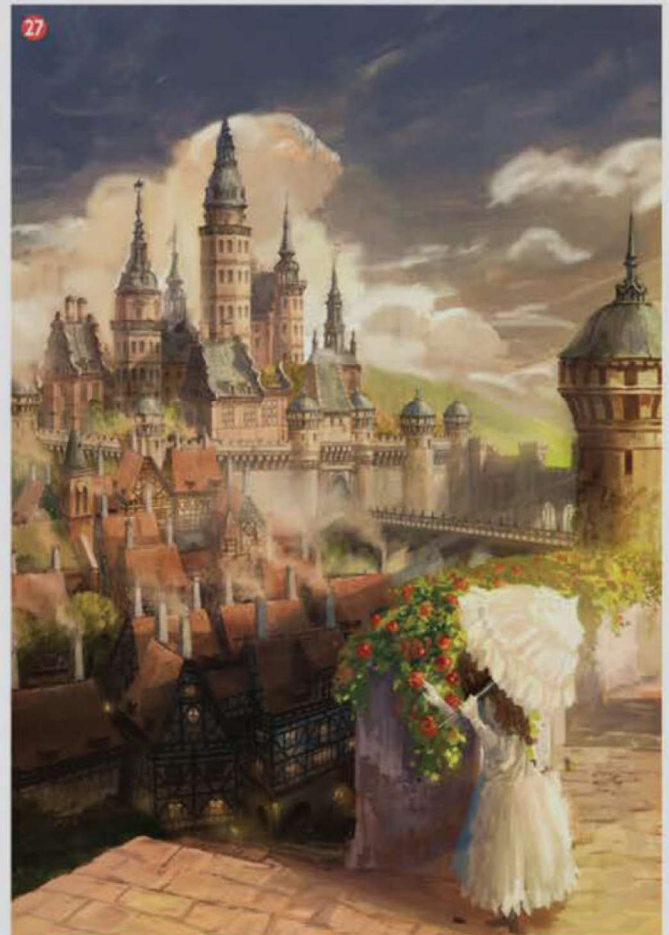
❨ Point ❩
Make corrections boldly

The finish will be better if you make bold corrections to the parts that feel uncomfortable. Since the creator spends a lot of time touching the picture, the effects of the corrections are greatly felt. In order to tell people, it is just right to express stronger than you think.

13 Draw using sky colors

With the tower at the center, paint the whole picture using the color of the sky.
Use the darkest part of the sky for the shadow color and the light part of the cloud for the highlight. Adding a touch enhances the attractiveness of the picture.

❨ Point ❩

Eliminate copy-paste drawing problems

The method of copying and drawing the material is efficient, but it lacks the artistic charm and atmosphere. As a finishing touch, I retouch mainly the highlights and shadows to erase the discomfort.

14 Draw the Sky

Draw a large cumulonimbus cloud behind the castle with the airbrush, chalk brush, and [Fingertip] tool. This cloud is a "cloud to make the castle stand out". Make it brighter to increase the contrast with the tower. Even if you say the sky, you can draw it without hesitation if you have a purpose instead of drawing it vaguely.

❧ Point ❧

empty role

Empty roles can be classified into three categories. What you draw will vary greatly depending on your purpose.

1. The sky is the main	2. Sky to express depth The sky is designed	3. The sky that makes the main stand out
This is the case when the sky is the main motif of the painting. The sky is the most important thing, so you need to draw it well.	to give a sense of depth by guiding the line of sight with the flow of clouds. It is necessary to emphasize the flow of perspective when drawing.	This is the sky I drew here. I often paint brightly to highlight the motif in front of the sky.

Cho "Technique: How to draw the sky and clouds" (p.36)

15 Draw the foreground

Mainly draw the person. Adding facial expressions to the poses of the characters gives a sense of the story. For the ivy in the foreground, I first add a rough touch using the Leaf Brush (p.17).

Light shines through the gaps between the leaves of the ivy, so I used a watercolor brush (p.16) to add some highlights to the shaded areas as well. The three-dimensional effect is enhanced, and at the same time, the beauty that shines in the reflection of the setting sun can be produced.

Title "Technique: How to draw flowers" (p.52)

Draw the light through the gaps in the leaves

Draw an effect and finish 16

Because the person's clothes are white, they reflect light particularly well. Since it is the closest to the light source, I use the [Linear Dodge - Additive] mode layer and use the airbrush to create a strong glare. That's all.

参照 "Technique How to draw light" (p.56)

creepy and cold world

precipice of rain
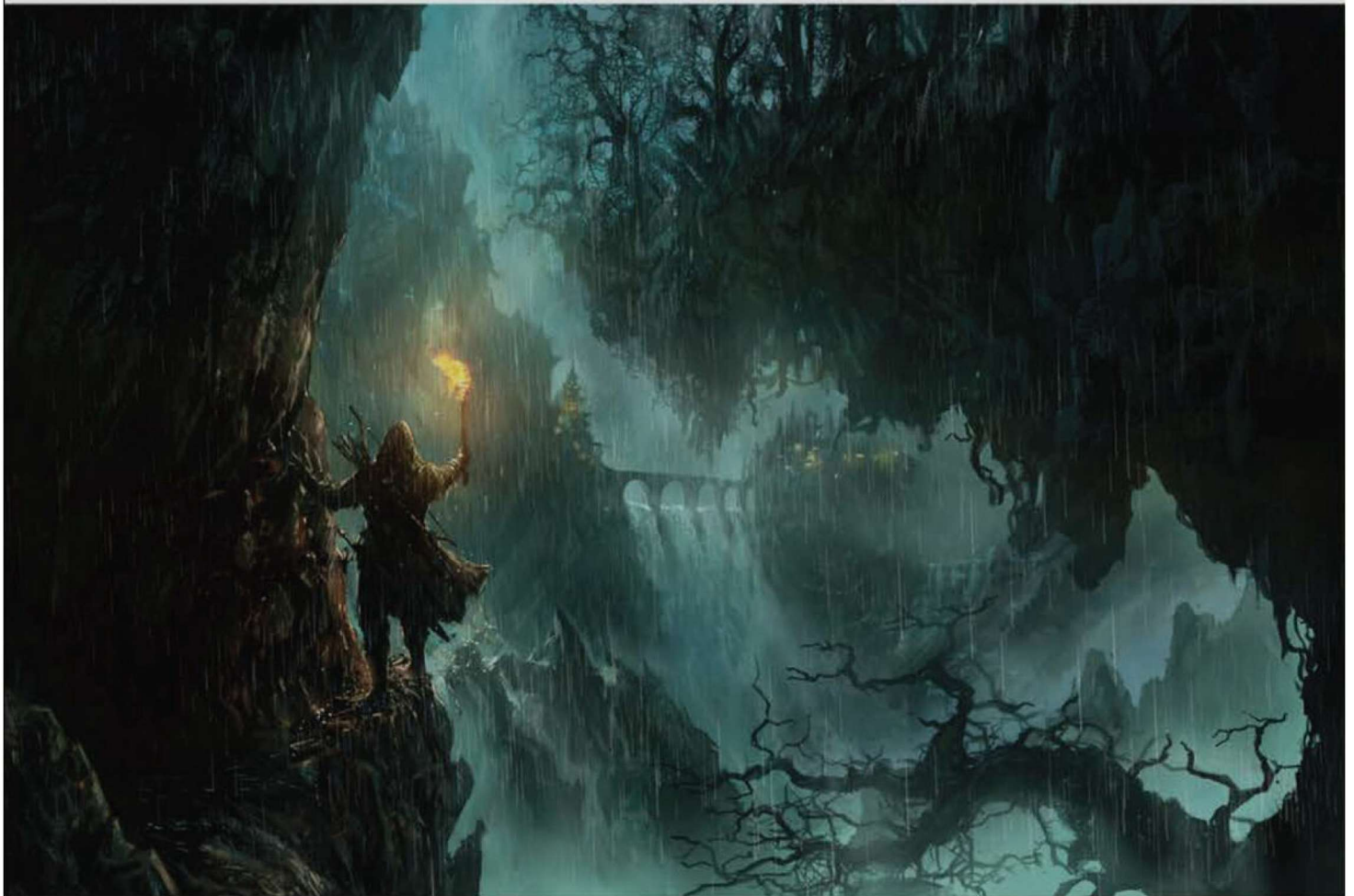
I will focus on the expression of rain that appears in dark fantasy and the production of eeriness. I envisioned a scene from a movie and made the person a little bigger. What kind of activity will the traveler, who advances along the slippery cliffs in the rain, do in the future?

解

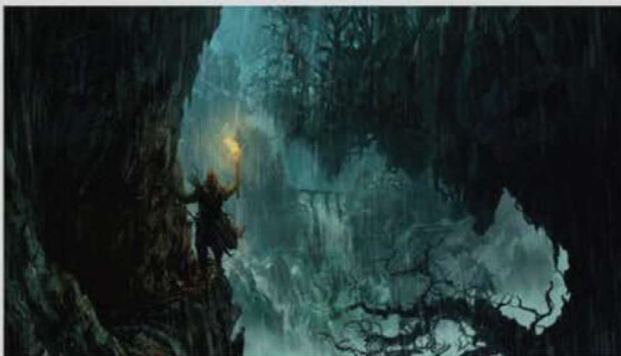4800×2700px (2.5 times the full HD)

about 3 hours

❶ love

② Primer

③ Photo composition

❹ Confirming the image

❺ Add element

❻ effect

⊕ traveler

⊕ distant view bridge

making

01 Draw a rough sketch from the person

In order to draw a realistic picture like a scene from a movie, I use a chalk brush (p.16) and start drawing from the person, unlike my usual approach. First, draw near **1** the center of the screen so that the line of sight is focused on the traveler. I draw from people because it's easy to imagine the movement. Let's imagine the situation on the spot with "animation" to draw a visual picture. Play the flickering fire or the sound of rain in your head.

⟨ Point ⟩

people look at people

Having people in the picture makes it easier to empathize with them. "Eerie" is one of the key words in Scene 5. It is very difficult to convey a feeling with a still image, but by increasing the proportion of people, it becomes easier to enter the world in the picture, and the feeling can be conveyed more.

02 Divide layers

In this composition, the foreground and middle background are clearly separated. Therefore, ②, here I will divide the layer into two layers, one for the foreground and one for the middle background. By turning on [Lock transparent pixel] on the divided layer and applying gradation with the airbrush (p.16), you can control the smoothness of light and dark.

3 Combination of [Lock transparent pixel] and airbrush Blending has a wide range of applications and can easily create fine gradations of light and dark.
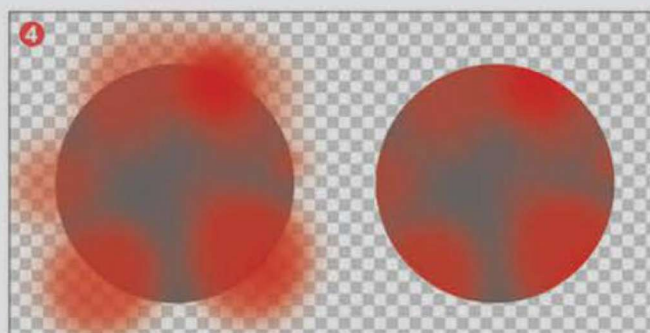
⟨ Point ⟩

[Lock transparent pixels] to prevent overflow When this layer function is turned on, the drawn area is protected at the time it is turned on, so it can be prevented from overflowing. You can turn it on by clicking the S in the Layers panel. Layers that are turned on are marked with a padlock.
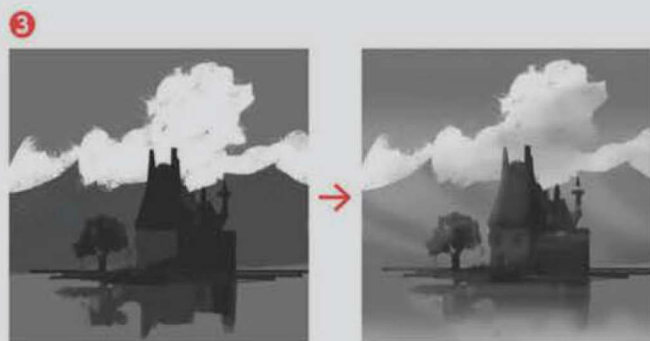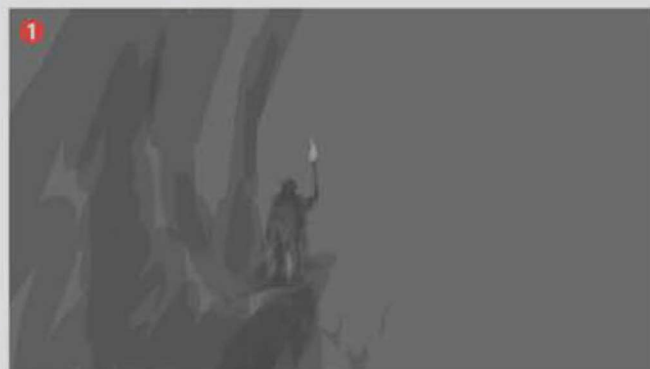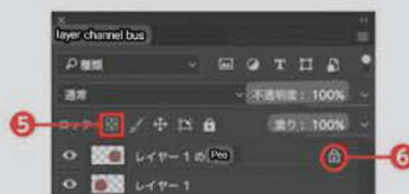

Turn on Lock Transparent Pixels

Create gradation with an airbrush

Lock transparent pixels Off

Lock transparent pixels ON

03 Coloring

Create a new layer in [Overlay] mode and fill it with color. The key light is blue to green, and the torch orange is used as a supplementary light source to attract attention. When we think of a dark picture, we tend to think of it as having low saturation and few colors.

{ Point }

Not "dark = dark picture"

Controlling light and dark is important in dark fantasy paintings. If you simply darken it because it is dark, you will not be able to create contrast, and the picture will be just dark. Incorporate moonlight, light through clouds, fog, fire, etc. to create bright areas while maintaining a dark atmosphere. This time, the bluish-green light that shines through the rain clouds and the flames of the fog torches that reflect that light are the lights.

04 Combine photos

Combine photos to increase the amount of information. Layer by setting the loaded photo layer to [Overlay] mode and applying a clipping mask to the layer you want to combine. You can combine the photos you need for each. You can quickly create realism by using photos for effects such as flames. If it's not photo-realistic, I'll adjust the flames in the photo to give it an illustrative touch by adding touches with the chalk brush and the Smudge tool. The glow of the flame can be expressed by compositing with the layer mode set to [Linear Dodge - Add]. See "Technique : Photo Composition" (p.38)
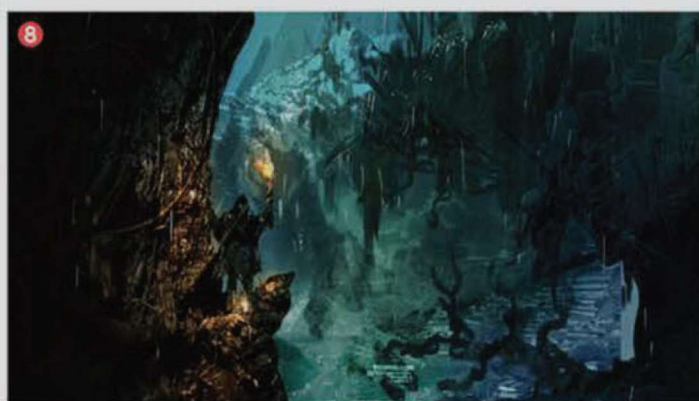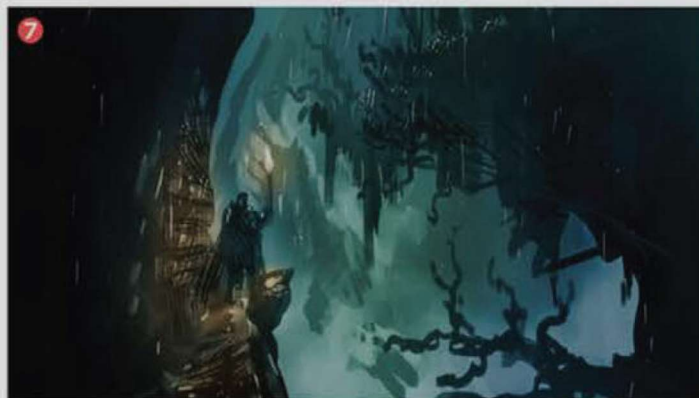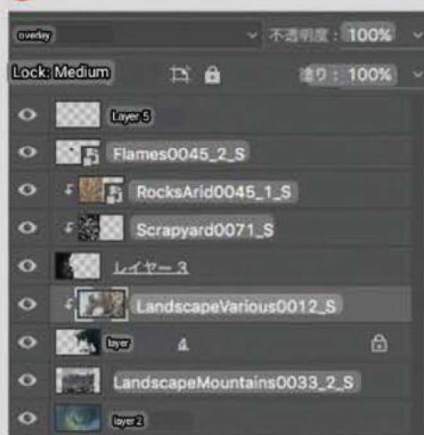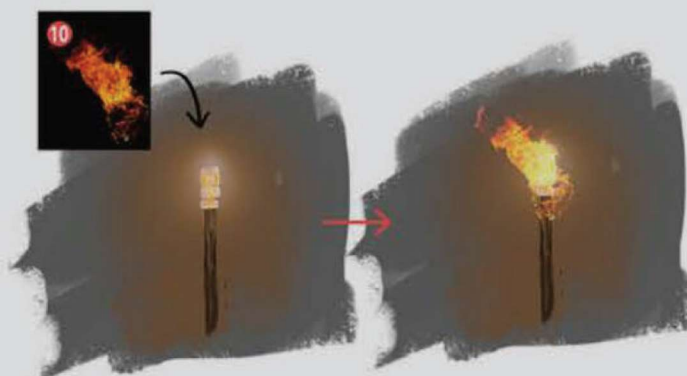

Layer structure when compositing

Dodge (Linear) Addition for the flame photo

05 Draw a Traveler

Arranging the silhouette of the traveler, thinking about poses and equipment to come.

Clean up the silhouette with the chalk brush and the [Eraser] tool. When people's eyes are dark, they can't see the details of things. You can save time by concentrating on drawing only the right hand and right half of the body, which are illuminated by the torch. The traveler is wet from the rain. Wet objects become less bright and the water reflections produce stronger highlights. I don't care about the texture of the cloth here, I just focus on drawing the highlights of the water.

❦ Point ❧
pose

The rocks get wet from the rain and become slippery, so you must be careful step by step with your hands on the walls. The road is narrow and you may be twisting your body. Thinking about what could happen in this situation, I decided to pose with my left hand on the rock and my body at an angle. In doing so, we must not forget that this is a painting. Ordinarily, the hand holding the torch might not stick out. However, the appearance as a picture is given priority there. It's not good just because it's real. It is important that it is easy to understand and looks cool.

❦ Point ❧
design the equipment

When creating a 3D model for a game, etc., detailed setting drawings are required as materials for production. This time, I drew the setting image with that in mind. Due to lack of space, it is omitted, but in the actual setting image, the shape of the clothes under the cloak and the design of the armor are also necessary. The world of Scene 5 is a fantasy world with few deformations, so the design of the equipment matches that and emphasizes practicality and reality.

06 Draw a rock

Together with the traveler, the rocks in the foreground are drawn. It's more efficient to draw rocks on top of a composite photo than to draw them on nothing.

See "Technique: How to Draw You" (p.100)
See "Technique: How to Draw Wet Things" (p.102)
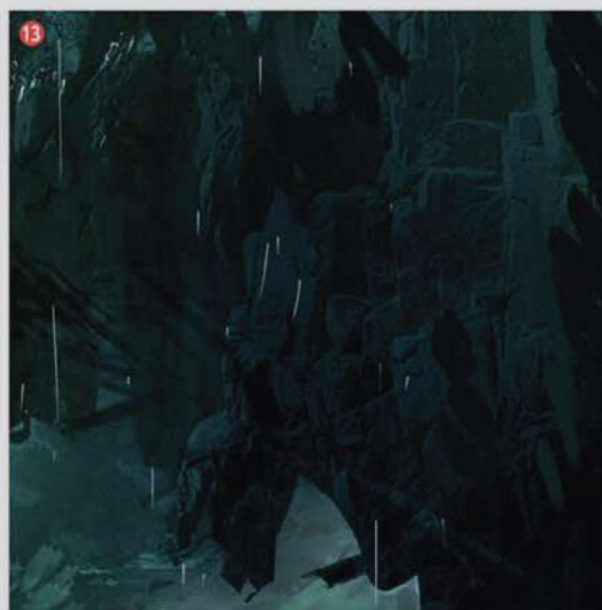
07 Draw rain

There are various ways to draw rain, but in this book I will introduce how to use a filter and how to use a brush. If you can use both, you can use different expressions depending on the picture, which is convenient. Here I chose the filter rain. At this point, the image was still vague, so I thought that if I could see the raindrops sharply, the amount of information about the rain would come to the fore.

参照 "Technique: How to draw rain (filter)" (p.104)

Y.S
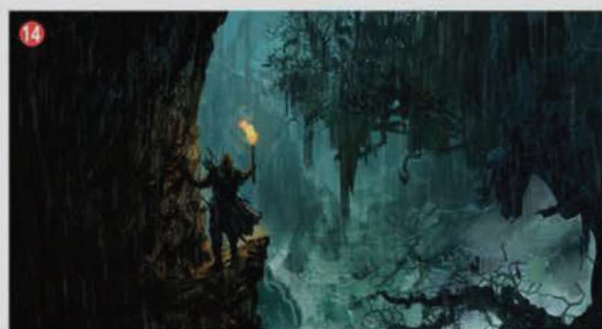
08 Draw a distant building

The distant view looks lonely, so I add a building. It is an image of bridges, checkpoints, and forts. At first, I had an image of a suspension bridge, but since the scale of the building did not match the sense of scale, I chose a sturdy stone bridge.

of the rain

When it rains, there is more moisture in the air, making it difficult to see things. This is an image where aerial perspective is applied more strongly than usual. In my paintings, I express this by omitting details. It's mostly just a silhouette, so it's easy. This concept can also be applied to areas with high humidity, such as swamps and jungles.
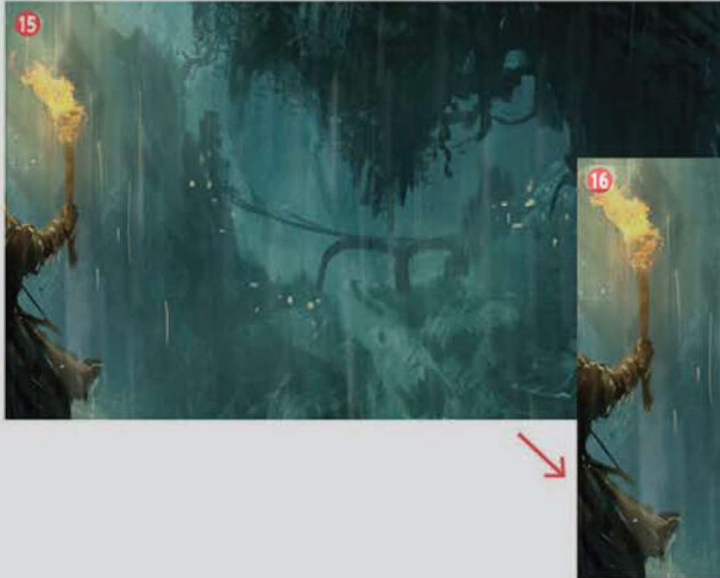
09 Drawing spooky

The silhouettes of trees and buildings on the screen create an eerie atmosphere. There are two main types of eerie silhouettes. There are organic things that remind us of disgusting creatures, and thorny things that look painful when touched. Eerieness can be expressed by incorporating unpleasant nuances.

€ Point 3
Creepiness is staged

Silhouettes can be eerie, but any beautiful object can be eerie depending on the situation. Even the familiar school hallways look eerie at midnight.

spooky silhouette

10 Draw a waterfall

Add a waterfall at the base of the bridge.
Waterfalls look white, so it is a motif that is
り、 often used to create a magnificence
with a range of light and dark.

❴ Point ❵

4 Tips for Drawing

Waterfalls · Semicircle

silhouette At a waterfall, the water falls with momentum,
so the silhouette will look like a continuous semicircle.
Apply the Blur Brush (p.17) to the [Fingertip] tool and draw while
blurring.

- **particle**

You can see the particles in the waterfall as the water scatters.
Use the Particle Brush (p.17) to draw an image that mixes particles into
the semicircular silhouette.

- **霧**

The bigger it is, the more the water spreads as it
falls and becomes fog. You can express it by blurring
it like fog with an airbrush.

- **rhythm**

Unless the waterfall is man-made, the amount
of water varies depending on the location.
Draw with a sense of rhythm in mind.

Combine 11 of your illustrations

Add color by compositing your own work with layers in [Overlay] mode. . I do it when the painting feels bland. Use the [Waveform] filter if the illustration to be composited contains a character's face, etc. A character's face is easy to see, so distorting it makes it difficult to see.

❦ Point ❧
create a coincidence

The weakness of digital technology is that it is difficult for coincidences to occur. With analog, unintended changes occur due to the mixing of paints, bleeding, etc., but digital doesn't have that. Therefore, it tends to be dull, especially in terms of color. Synthesize a completely different picture from what you are drawing to create analog-like coincidences.

❦ Point ❧
on multiple material layers
Compositing illustrations

Duplicate as many material layers as you want to combine. Next, move the duplicated material layer over each target layer and apply a clipping mask in [Overlay] mode to combine them.

❦ Point ❧
Destroy the picture with the [Waveform] filter

If you want to change or destroy the picture, select [Filter] → [Transform] → [Wave [Shape]] from the menu to transform the material image. Adjust the parameters of change to your liking. Unlike the [Blur] filter, you can add variation while maintaining the amount of sharp information.
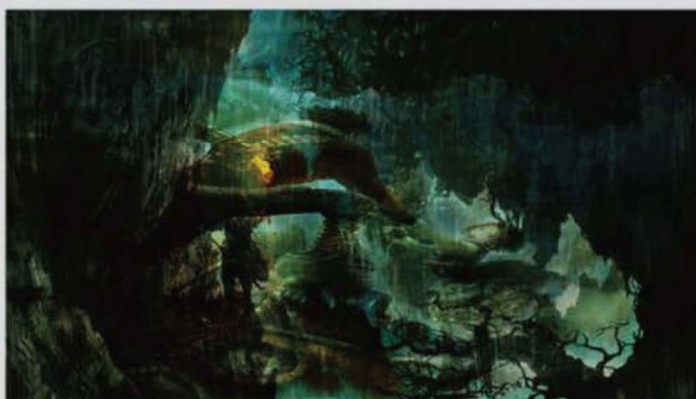
Duplicate the material layer "ad"

Waveform filter

[Blur] filter

Finish with 12 rain and light effects

Add rain and light effects to finish. Here I changed the rain layer from one created with a filter to one created with a brush2. This is because the density of the picture has increased, and the amount of information is insufficient with the blurred rain filter. The brush rain is sharp and has a high amount of information.

Point Draw a drop of water

By drawing dots and streams of rain around the torch and on the ground around the traveler's head, arms, and feet, the situation of drenching is expressed. The rain is drawn as a line with a brush, but it is actually water droplets. Water droplets strongly reflect light when they are near light or when they hit an object and burst. Exaggerating the water droplets that burst when the rain hits the person holding the light source will make the rain more convincing.

Point blur the light

Create a layer with the [Linear Dodge-Additive] mode, touch the light source with a soft brush (airbrush), and express the light blurred by the rain. This is because when there is a lot of moisture in the air, the light is diffused and appears dim. Light in the distance is particularly blurry.

Point Fluctuations in

the air It is important to be aware of the fluctuations in the air when expressing the diffusion of light. The light from the flame is not circular. A flame flickers because it heats the air. You can increase the sense of realism and persuasiveness by creating lively effects that make you feel the atmosphere.

Effect that makes you feel the air

how to draw rocks

Rocks may seem like a plain background element, but they come in handy in fantasy backgrounds. increase. This is because when drawing forests and grasslands, adding rocks as an accent will change the topography and make the picture more interesting.

draw characteristic rocks

Rocks with their characteristic silhouettes can convey a world view and produce eerie and exhilarating feelings.

01 ◀ Create a silhouette

Create a silhouette (selection) on a new layer with the [Lasso] tool and fill it with a suitable gray. Interesting silhouettes are born from a sense of rhythm. The silhouettes, such as rocks that look like mushrooms and rocks that look like trees, are also interesting.

02 Add information

Lightly touch the selection made in step 01 with a texture brush (p.17), and combine photos of rocks to increase the amount of information ②. It's most efficient to use a textured brush with a touch like .

103|

Create a new layer in [Overlay] mode, apply a clipping mask to the silhouette layer and fill in the color. Here, assuming sunlight from the upper left, the left side of the rock is light yellow and the shape is light blue. The mixture of yellow and blue gives the entire rock a greenish appearance.

04 Divide

Recognize the dark areas of the texture added in step 02 as dents on the surface, and divide the rock by adding sharp lines in the dents to simulate cracks. It is easy to express a three-dimensional effect by imagining that a large rock mass (red main rock) is attached to a small mass (yellow secondary rock) like this.

105 Finishing

While paying attention to the direction of the light, add highlights and shadows to enhance the three-dimensional effect. As in (1), I draw while keeping in mind that there will be shadows and highlights on the red main rock and the yellow sub-rock.

✦ draw a cave

I will introduce how to draw a cave with a series of rocks. Caves are a staple of dungeons in fantasy.

01 ● Create a silhouette

Create a silhouette of the rock face of the cave. Draw separate layers for each distance ⑪. It would be a good idea to imagine a scene where the wall is wavy and has folds, and decide on the silhouette of each rock surface. Once you have the silhouettes, click Lock Transparent Pixels for each layer.
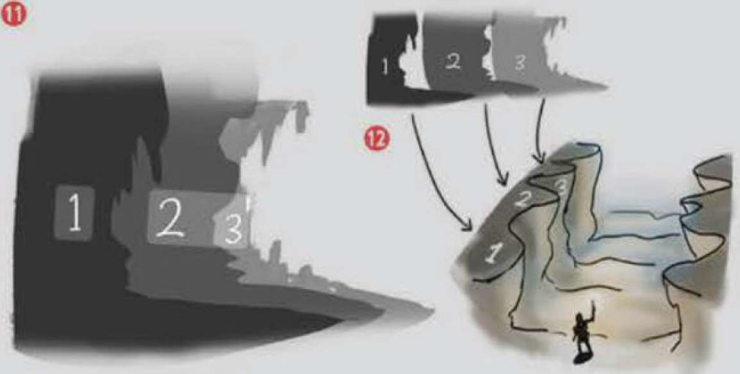
|02 Add Information

Composite texture brushes or photos to increase the amount of information, and airbrush to give a three-dimensional effect. Like ⑪, it is important to combine texture brushes and airbrushes. The texture brush alone can only increase the amount of information on the surface of the rock. By combining this with an airbrush, it is possible to add a three-dimensional effect to the entire rock. This time, the foreground is darker and the background is brighter. I created a sense of distance by adding a difference in brightness to the border of the silhouette. It is the same principle as "Sandwiching light and dark" (p.33).
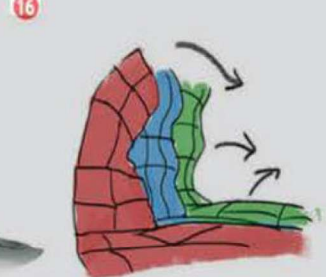
|03 Color and divide

Create a new layer in [Overlay] mode and fill in the color of the rock surface. Then draw a sharp line on the layer above it to divide the rock surface. Rather than drawing lines to draw rocks realistically, think of them as auxiliary lines to make the three-dimensional effect easier to understand.
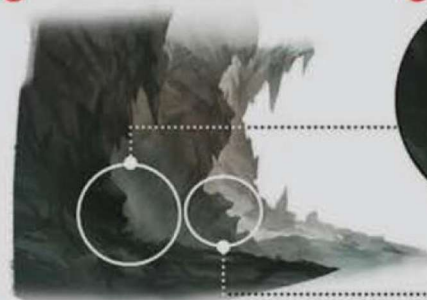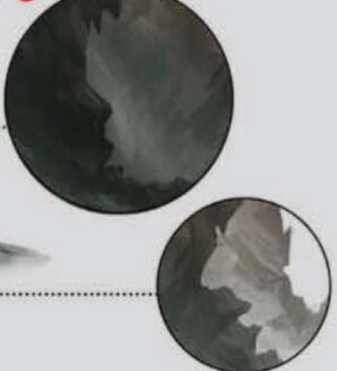
|04 | Drawing highlights and fog By

drawing fog and light on the border of the silhouette, you can create a greater sense of distance. The cave has a pattern of whether the front is bright or the back is bright, and this time I chose the latter. People don't see dark areas, so you don't have to draw in the foreground.

how to draw wet things

Anything in a rainy or damp place is wet. If you understand

the two characteristics of wet things and become more aware

of reflections, you will be able to express "wetness" properly.

Become.

## Characteristics of wet objects

It gets dark

Wet things get darker. This is because the light reflectance decreases as water permeates. It is expressed by lowering the brightness.

Glittering

Wet objects have extreme highlights due to the reflection of water droplets. Have you ever looked at a river or the sea and felt that it was sparkling and dazzling? Just like that, water strongly reflects light at certain angles.

● Exceptions

Not all have two characteristics. Things that are so slippery that water does not soak into them, such as plant leaves and crystals, do not lose their brightness. In terms of characters, the hair and clothes become dark because they are soaked in water, but the skin does not become dark because it repels water, so it just sparkles.
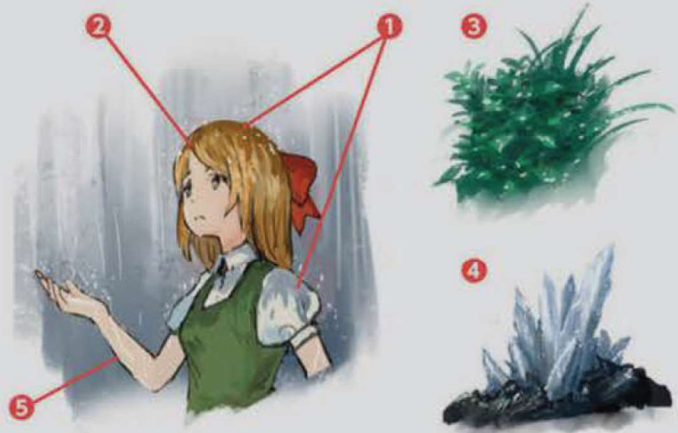
how to draw wet rocks

01 Adjust the color tone

Reduce the brightness of the rock drawn on p.100. Select [Tonal Correction] → [Color Balance] from the menu, and under normal conditions, you can adjust the color to have a slightly bluish tint. Water reflects the surrounding light, so if you correct it according to the surrounding colors, it will look more realistic.

02 (■ Draw highlights

Create a new layer in [Linear Dodge - Additive] mode, clipping mask to the base image, and airbrush to draw a soft highlight on the lit surface. Water droplets spread thinly on the surface of the rock with this can be expressed.

03 ● Draw surface irregularities

Use the [Eraser] tool to finely erase the highlights drawn with the airbrush. The surface of the rock has many fine irregularities. By sharply erasing the highlights drawn in step 02, you can express changes in the angle of the rock surface and unevenness. Erasing them one by one by hand is reliable, but it's more efficient to use a combination of the texture brush and the [Eraser] tool to erase.
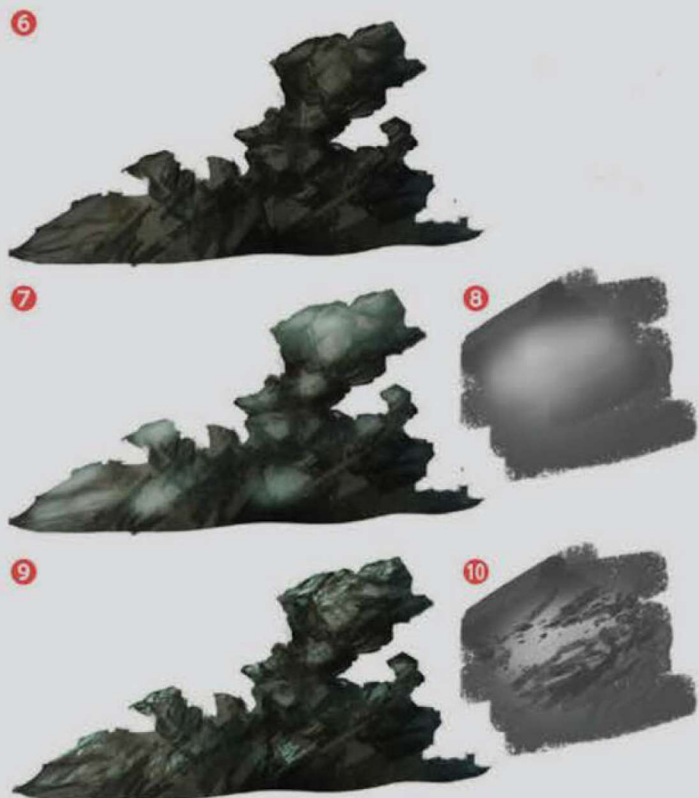
draw a reflection

By drawing reflections on the wet rock surface, you can increase the depth and texture of the painting.

Suppose a wizard is emitting light in a cave. There are two things missing in this picture, do you know what they are?

"Linear reflection of light

One is linear reflection of light. If you draw like this, the depth and texture will be easier to understand. This is because the walls and floor of the cave have added up, down, left, and right reflections from the light source. Light not only illuminates the surroundings, but also reflects in a straight line.

reflection of contrast

The other is contrast reflection. If there is a large difference in color or brightness, glare can occur like a linear reflection of light. This is called contrast reflection. This is a point that is surprisingly easy to forget. In , there is a large difference in brightness between the white background and the witch's feet, resulting in contrast reflections. is an example of using contrast reflection.

> **Memo Why does it reflect in a straight line?**
>
> This is because the surface illuminated by the light appears to be shrunk by the perspective. This is called anisotropic reflection. For now, just remember that light is reflected in a straight line up, down, left, and right.
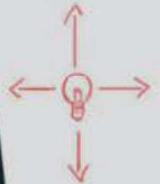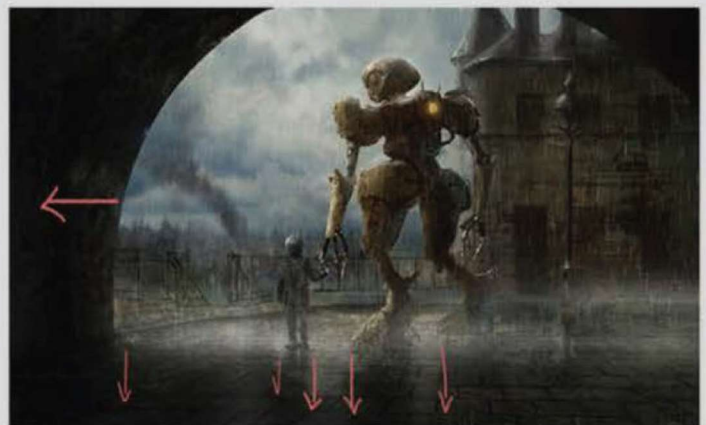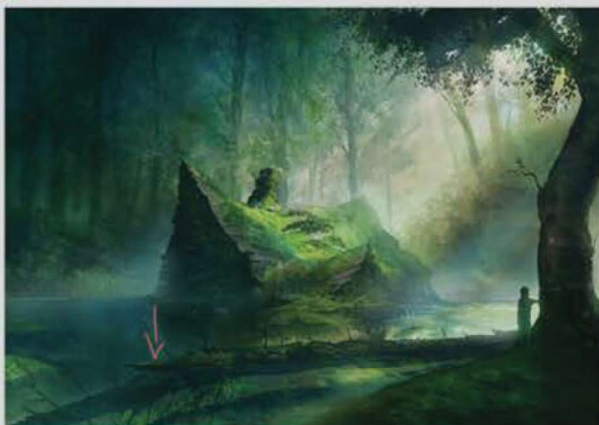
Reflection example

How to draw rain (filter)

I will show you how to draw rain using filters. You can express rain with strong bokeh. Since the shape of the rain is not clear,

I tried to make deformed pictures and characters stand out.

Recommended when

01 Prepare layers

Make a very small selection on the newly

created layer and fill it with gray (R131, G131 B131).

02 Applying the [Noise] filter

Select [Filter] → [Noise] → [Add Noise] from the

menu, select [Distribution Method: Gaussian Distribution]

and [Grayscale Noise] ② and press [OK]. .
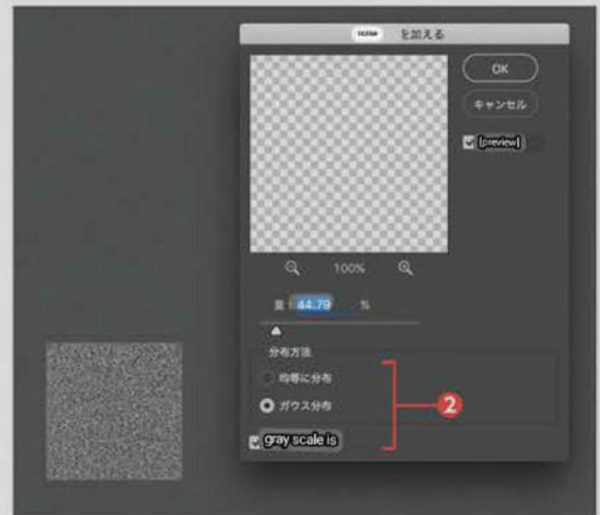
03 Enlarge the noise image

Enlarge the created noise image with free transformation.

Particles made of noise are the source of raindrops, so they

are enlarged to cover the entire screen. Enlarging the

image to fill the screen is meaningless if the noise grains

are too small, so in that case, expand beyond the screen.

The aim is to allow each particle to be seen.

04 Completing the base image of the

raindrops Click [Selection] → [Specify color range] from the menu.

[Color gamut specification is a function that allows

you to select a specific color. When the color gamut

window appears, set it to [Tolerance: 41] or so, click on

the black part of the noise outside the color gamut window,

and press [OK]. Now you can select only the black

part, so copy and paste. By turning on [Lock transparent

pixels] for the extracted layer and filling it with

white, you can create a base image of raindrops.

raindrop base image

| 05 | Blur the rain base image
to make it rain

Apply a filter to the raindrop base

image by selecting [Filter] > [Blur] > [Blur

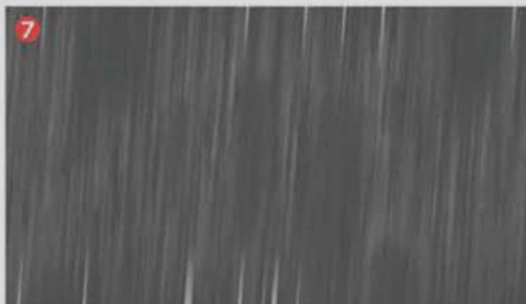(Move)] from the menu. [Angle: 86*] [Distance:

1094pixel] By slightly slanting and increasing the

moving distance, you can make it look like

it is raining. It's more like a

downpour if it's slightly angled rather

than perfectly vertical.

"Blur (move)"

100%

angle: 86 °

distance : 1094 pixel

6

7
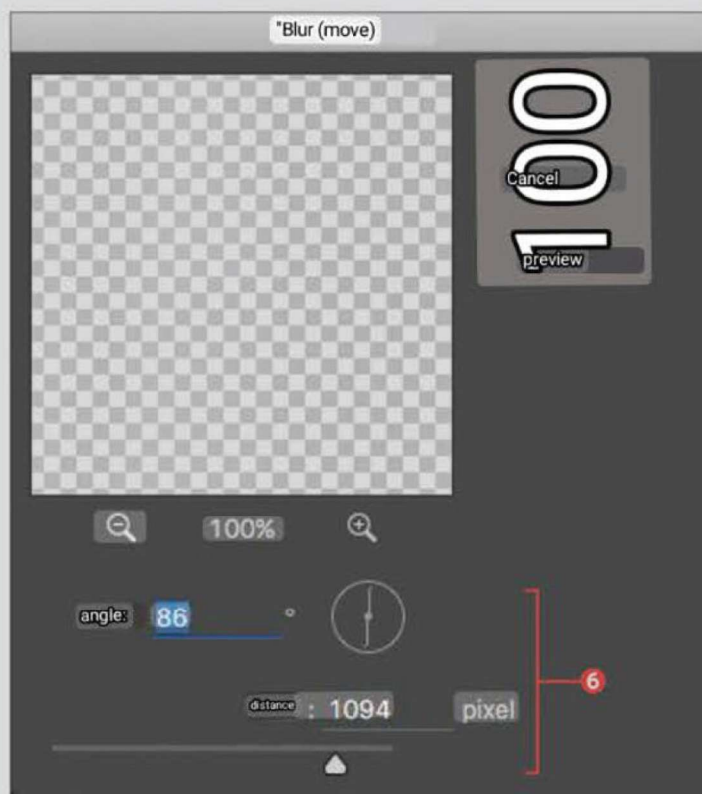
06 | ● adjust and finish

Finally fine-tune. As it is created with the filter, it feels dull and lacks depth. Use the [Eraser]

tool with the [Airbrush] to erase here and there to add variation. Place this layer on top of the picture

where you want it to rain and you're done. If you are particular about it, you can add rain to match

the picture.

8

9

10
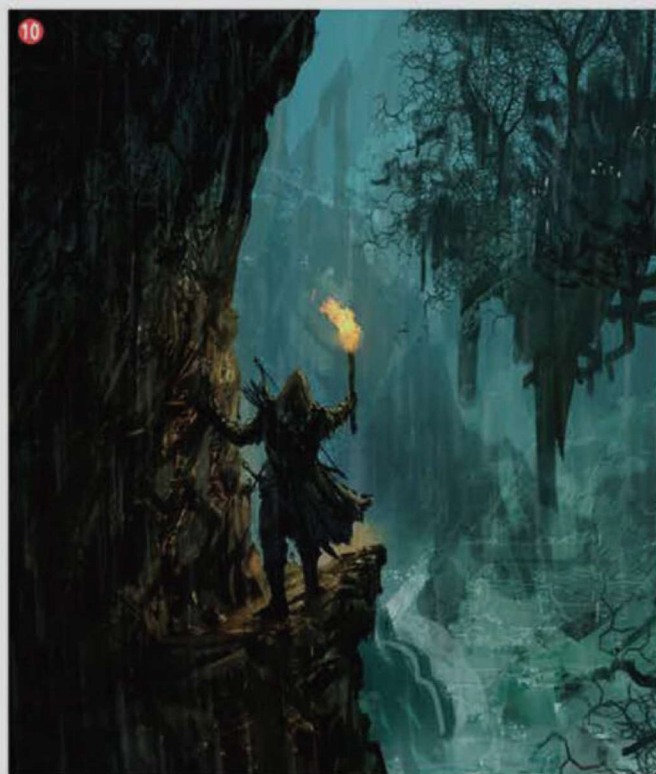
How to draw rain (brush)

Rain using a brush gives a sharp impression, so it is suitable for photorealistic paintings. Let's improvise a rain brush.

01 Draw the tip image of the brush

Draw the most basic shape of rain in black using an elliptical brush (p.16) with [Opacity: 100%]. Rain is affected by the air, so it will be more persuasive if you dare to add unevenness rather than a uniform line.

02 Create a new brush

You can create a new brush by selecting the drawn rain with the [Rectangular selection] tool and selecting [Edit] → [Brush definition] from the menu (2). The selected area becomes the tip image of the brush. However, if you leave it as it is, it will become a brush like 3. Let's change the parameters of the brush.

03 ● space out and vary

Open the Brushes panel from the menu Window > Brushes. After selecting the brush you just registered, first increase the [Gap] to 1000%. This opens up the space between the raindrops. Next, change the raindrops by manipulating [Size Jitter] and [Roundness Jitter] on the [Shape] tab. Jitter is the feeling of randomness. Experiment and adjust these parameters.
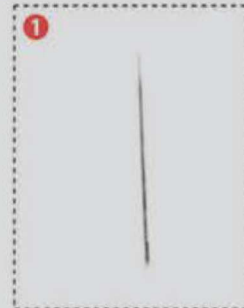
Before parameter change brush
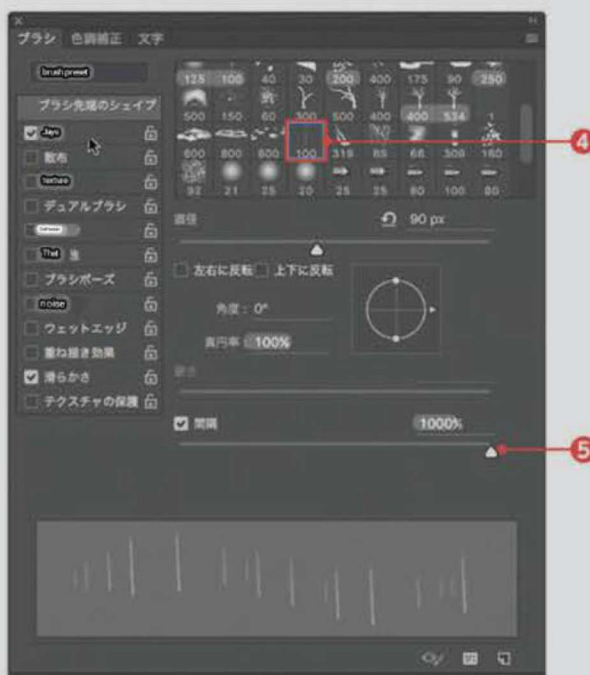
Brush panel
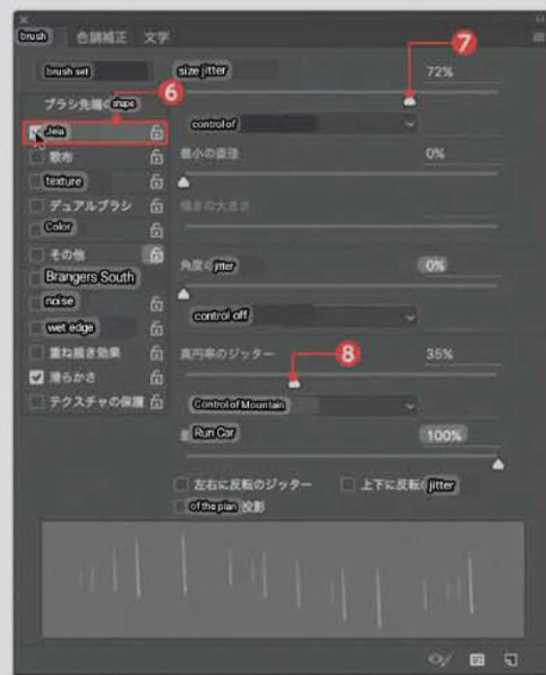
Shape tab

04 Diffusion

Adjust the parameters on the Scattering tab to make the raindrops

spread. It is a good idea to check the degree of spread by making

a trial drawing while adjusting the [Scatter] value.


Scatter tab
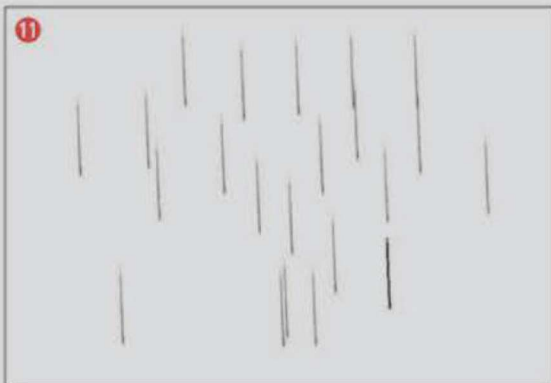
05 Vary opacity and flow with

pen pressure On the Other tab, set the

Opacity Jitter and Ink Flow Jitter controls to

⑬⑭。 Pen Pressure. Transparency and

diversion now vary. Because rain falls with

speed, it often looks blurry. Do not forget

to set this item.

106|Register Brush

Click ⑥ to complete the registration of the new brush.

Otherwise, the set parameters will not be saved. Be

sure to register with an easy-to-understand name.

By selecting a registered brush from the brush palette,

you can immediately use the brush with the parameters

set here.
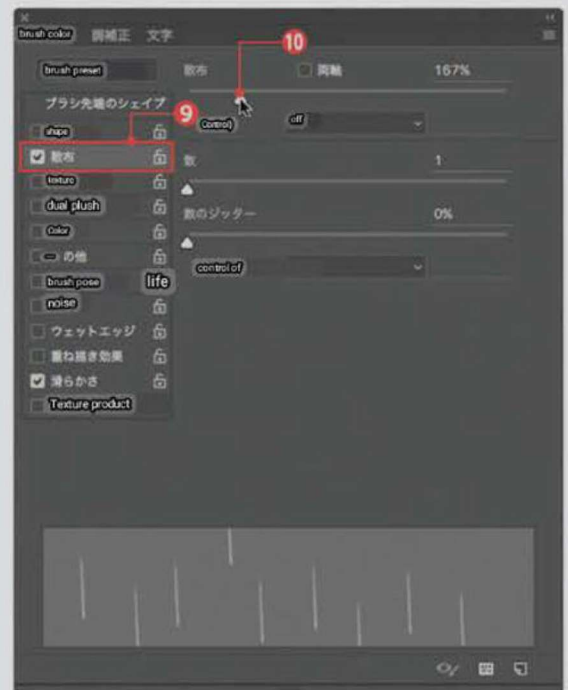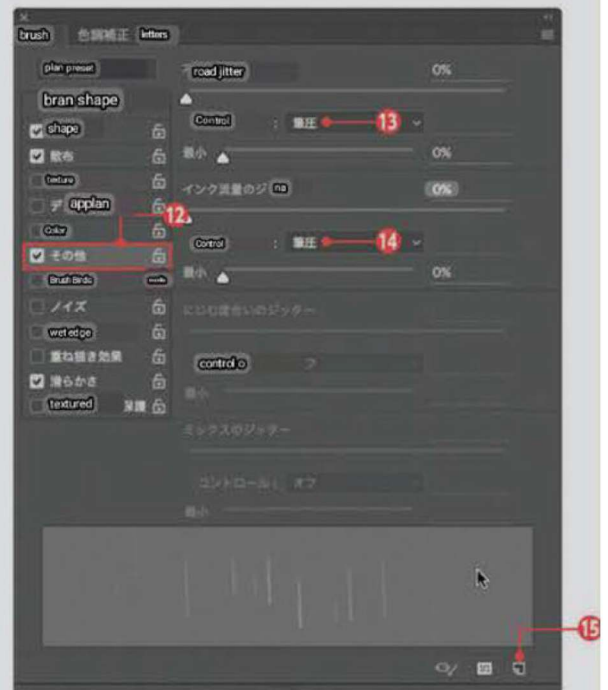
Other tab

Memo Increase your efficiency with an improvised brush

If you can make a brush on the fly, your work efficiency will increase.

For example, it is easier to create patterns such as fantasy patterns or

the roof of a building in the distance, and it is more efficient to create

brushes for things that take a lot of time and effort to draw them one

楽 by one.

Basics of Perth

Before you learn Perth, change your mindset a little.

If you're a painter, you might think perspective is difficult. But don't worry.

Even if you don't know Perth, you can draw pictures, and if you can draw attractive pictures, you don't need to study. A verse is similar to a ruler. With practice, you can draw pretty straight lines even freehand.

But if you use a ruler, you can draw clean and stable straight lines faster than freehand. The equivalent of a ruler is a verse. You can draw a picture with depth and space without using the verse, but if you know the verse and use it well, you can do the same thing quickly and beautifully. So you can have fun. Perth is a tool that makes it easy to imagine

depth and three-dimensionality. Do you use a ruler to draw smooth curves? You draw freehand, right? Perth is no different. Convenient, but not always useful. Use it or not, it's your choice. One of the interesting things about painting is that you can freely choose it. And it's connected to the charm of the painting.

eye level

eye level concept

Eye level is the height of your line of sight. Since it is Eye Level, it is abbreviated as EL. Hence EL refers to eye level. However, this is not correct. When drawing a picture, think of it as "the height of the camera", not the height of your eye level.

● Fukan Perspective and Aori Perspective

The fukan (overhead) view is an image of looking into a huge hole. Because it can emphasize height, it is often used in compositions that look down on the city from a high place. Aori (flashing) The viewpoint is an image of looking up at a tall tower from below. It can express the enormity and magnificence of things. The composition of the cover of this book is tilt composition.

● How to express each point of view

• Hukan point of view faces the camera downwards

By pointing the installed camera downward, you can express a perspective (looking down composition). At this time, level is above the screen.

• Aori point of view faces the camera upwards

By pointing the installed camera upward, you can express a tilt perspective (composition looking up). At this time, a level is at the bottom of the screen.
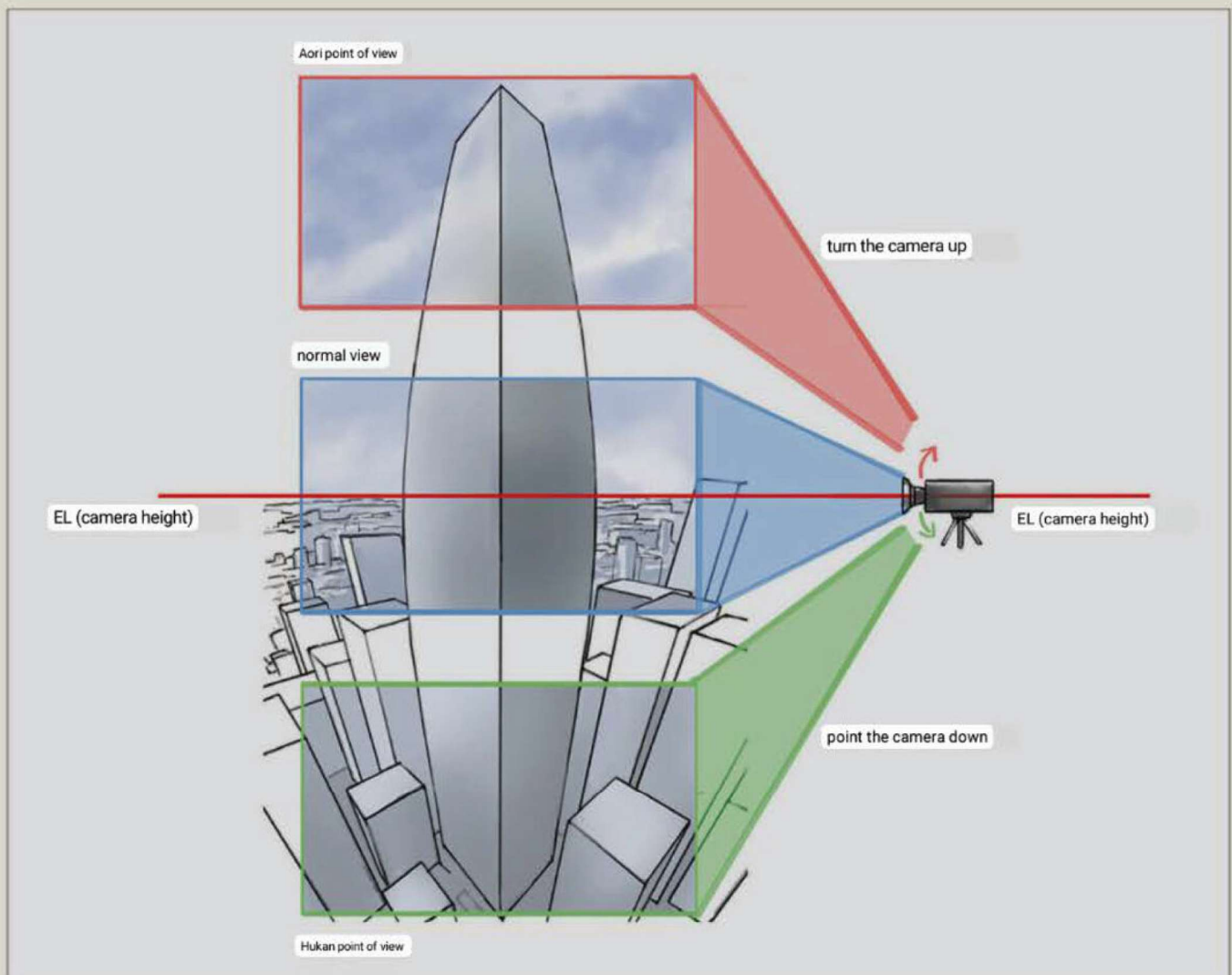
One point perspective

The meaning of one-point perspective is "one vanishing point",

so it is just one point. One point perspective is used in Scene 1 Scene 3.

I am using

The idea of one-point perspective

● What is a vanishing point

The "vanishing point" is the final form of the law that everyone knows that the further away you are, the smaller you look.

Think of someone passing by you. It looks big up close, but it gets smaller and smaller as it moves away from you. If you pass

each other on a long, straight road, if you keep looking at it, it will become as small as the tip of a needle. The point

at which the tip of the needle becomes smaller is the vanishing point. Since it is Vanishing Point, it is abbreviated as VP ②. The vanishing

point of one-point perspective always exists on the eye level line.

● Features of one-point perspective

One-point perspective is a drawing that shows the state in which all things are lined up in a straight line (parallel) by connecting lines.

People, roads, and trees all vanish into a single vanishing point above eye level. This state is one-point perspective. It has the following

features:

• All horizontal lines become horizontal lines

When drawn strictly in one-point perspective, all horizontal lines are horizontal. This is an unnatural state when considered in reality, and there is little

three-dimensional effect. The solution to this problem is the two-point perspective method described later.

• Perfect one-point perspective is unnatural

Is there a situation in real life where everything is in a straight line (parallel)? Such straight roads are rare. If you try to draw

according to the one-point perspective method perfectly, it will look unnatural. However, one-point perspective drawing can be the easiest

drawing method to use in perspective simply by changing the way it is handled. Most pictures can be drawn in one-point perspective.
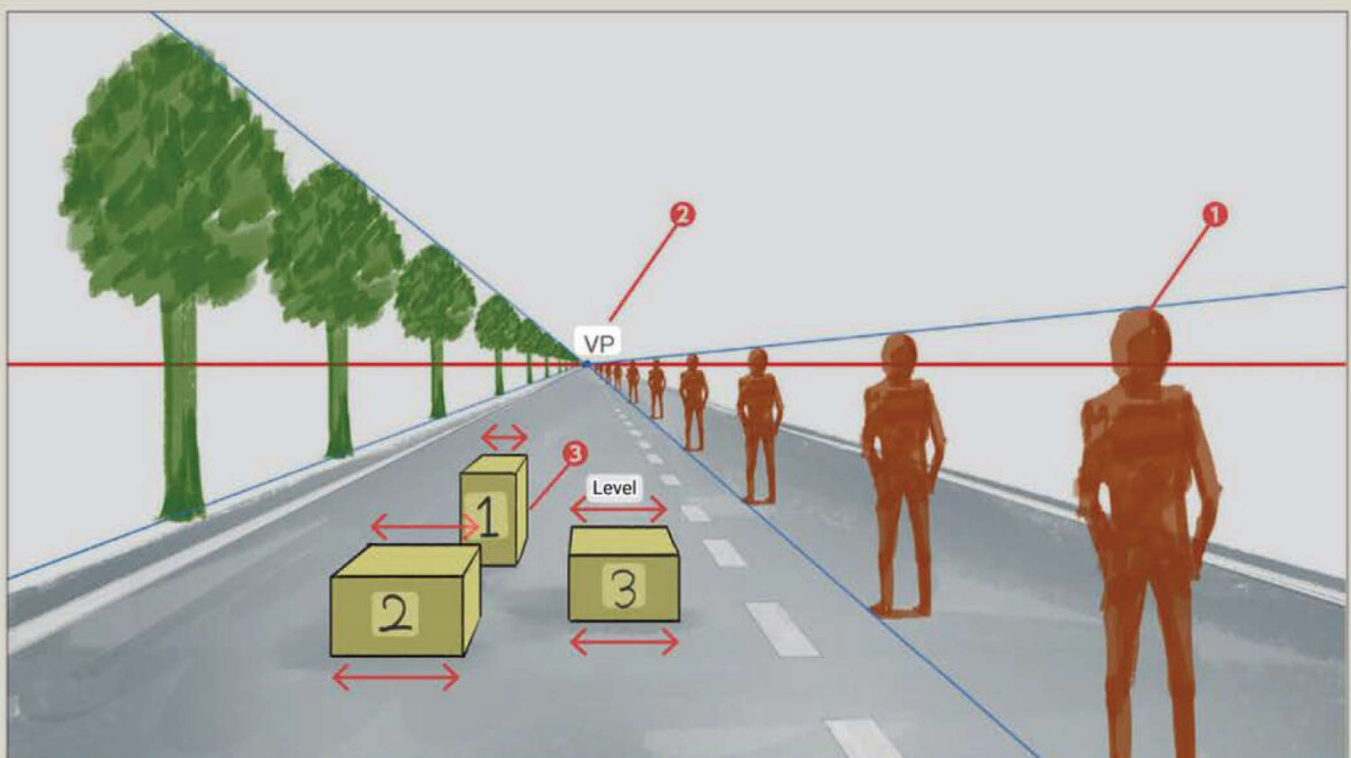
How to use one point perspective

One-point perspective is convenient because it makes it easier to simply visualize depth. It's not perfect, but it protects moderately. In other words, use the one-point perspective method as a guide. It's hard to imagine a space on a blank canvas

However, by simply drawing the perspective grid of the one-point perspective method, it becomes easier to grasp the depth.

See "Technique: How to draw a verse grid" (p.116)

It's difficult to capture space on a blank screen
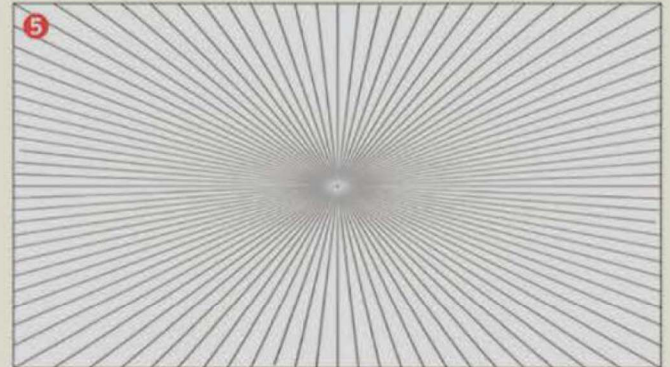
Placing a perspective grid makes it easier to be aware of the space

What happens if you put something diagonally

If you draw with perspective in mind, you will inevitably encounter the question of what happens when you place an oblique object in a one-point perspective drawing.

If you place an oblique object in a one-point perspective drawing, the number of vanishing points will increase accordingly.

In other words, it doesn't matter how many vanishing points there are in the picture. One point perspective is easy to understand and says one point

It doesn't matter if there are more vanishing points if needed. The vanishing point can be intentionally increased by the painter. However

However, the more vanishing points you have, the more difficult it will be to draw them, so it is more efficient to use as few vanishing points as possible.
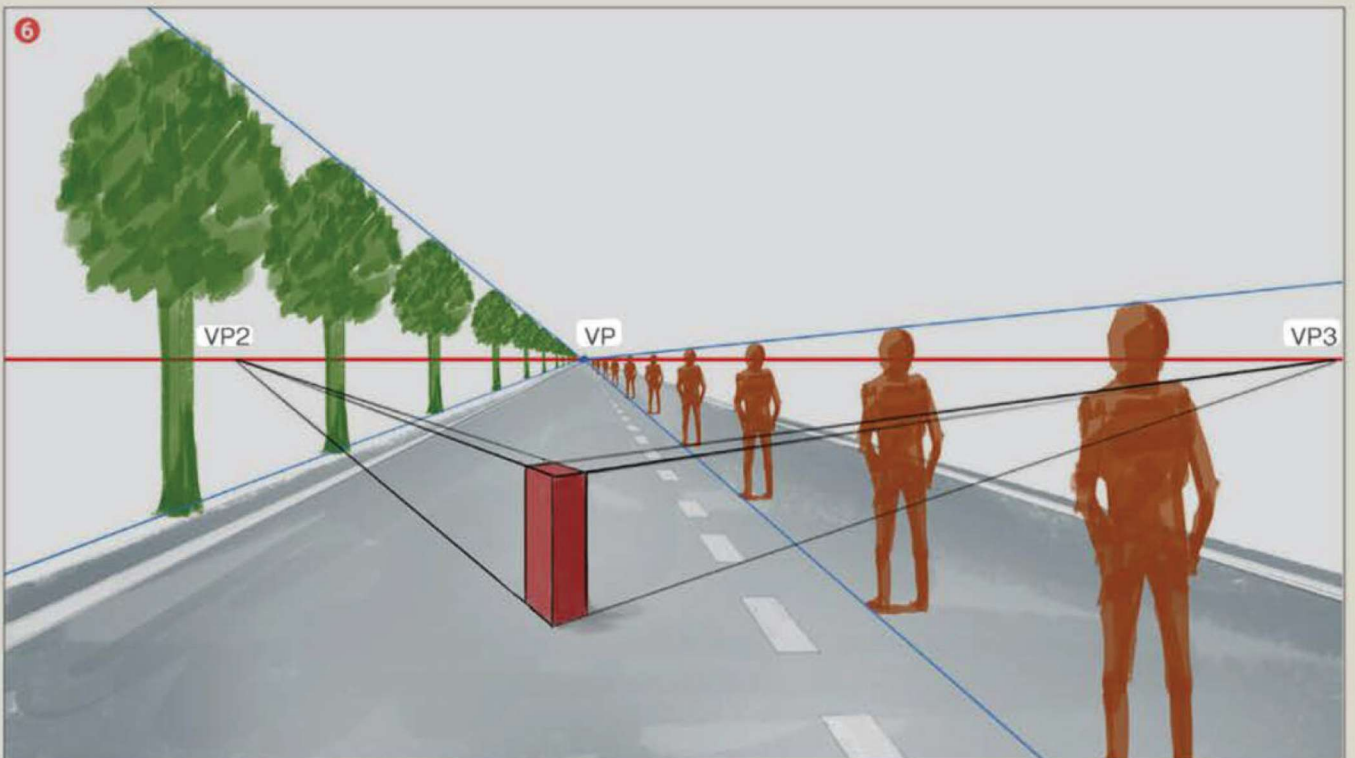
Placing non-parallel objects increases the vanishing point

Two-point perspective

Two-point perspective is essentially the same as one-point perspective, except that one vanishing point is added to the one-point perspective. This section introduces the difference from the one-point perspective drawing method. Two-point perspective is used in Scene 9.
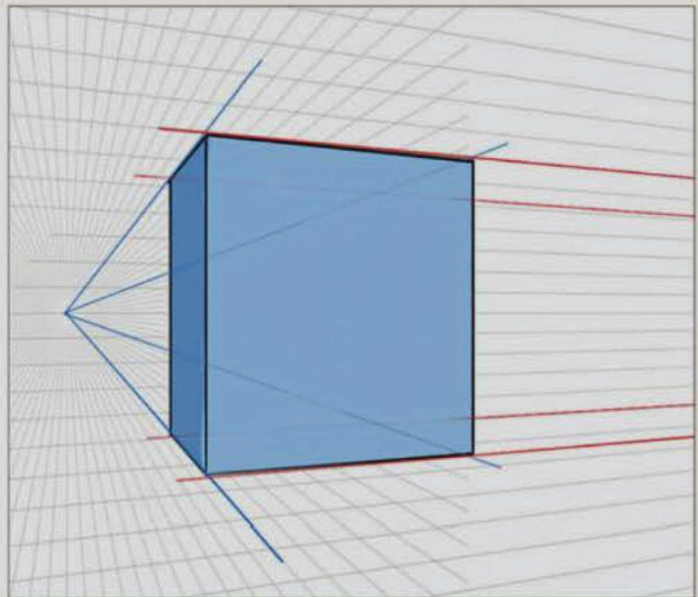
Advantages of two-point perspective

The two-point perspective method has the advantage of being able to express a three-dimensional effect more than the one-point , the red box is transparent perspective method. In perspective, the blue box is drawn in two-point perspective. Doesn't the blue box feel more three-dimensional?

❶
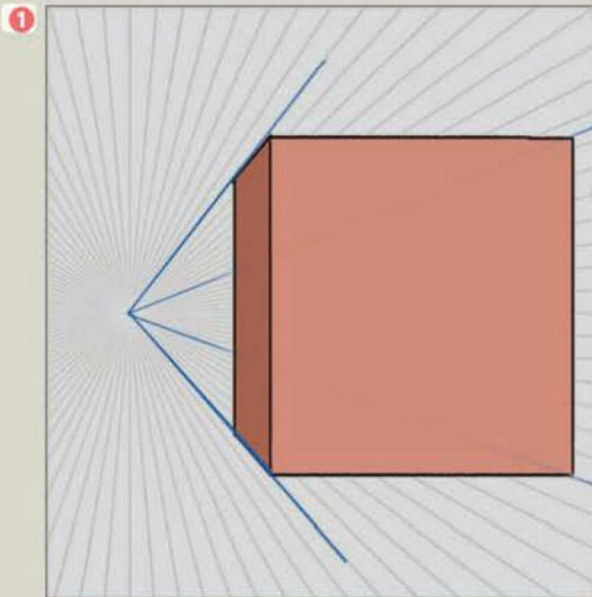
One point perspective

Two-point perspective

The reason why the three-dimensional effect increases

In one-point perspective, only horizontal lines could be used as horizontal lines. Two-point perspective allows horizontal lines to be angled. This makes it possible to create a more three-dimensional effect than the one-point perspective method.

❷

Level

One point perspective

❸
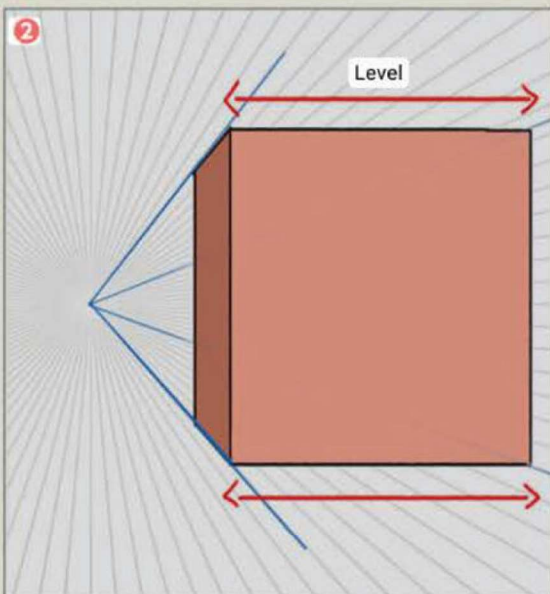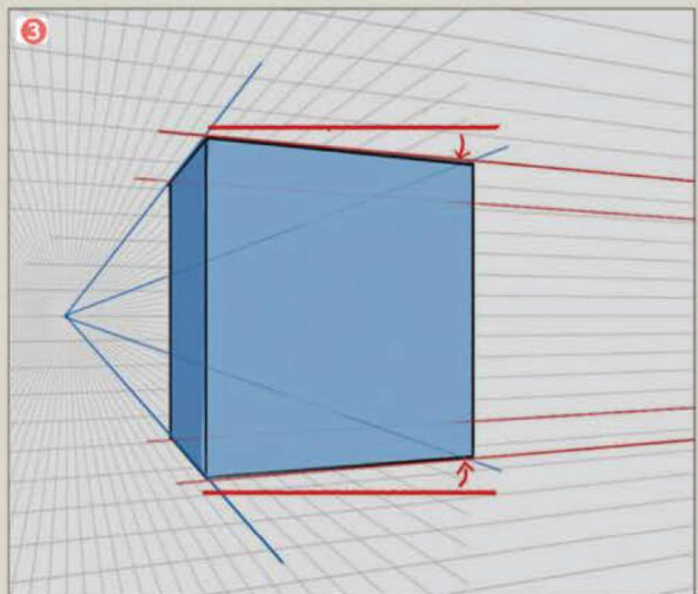
Two-point perspective

● The reason why horizontal lines can be slanted

One-point perspective only has a vanishing point for depth. A horizontal line without a vanishing point will be horizontal. Two-point perspective also allows you to create horizontal vanishing points. Thanks to the vanishing point, it is possible to add an angle to the horizontal direction and enhance the three-dimensional effect. The two-point perspective method is suitable for painting interiors because it is easy to express a three-dimensional effect.

One point perspective

depth vanishing point

horizontal vanishing point
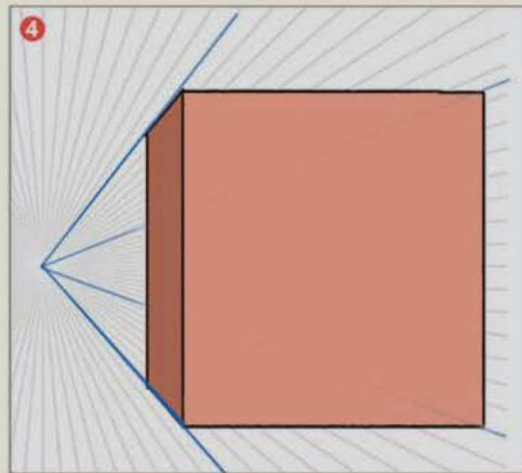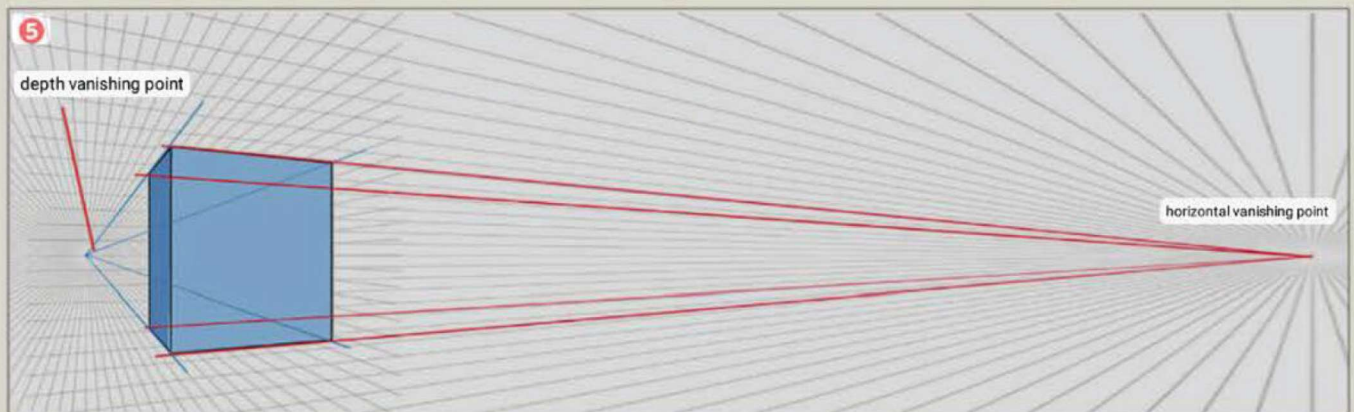
Two-point perspective

How to draw two-point perspective

Two-point perspective can be drawn by simply adding another vanishing point on top of the one-point perspective. However, if the two vanishing points are close to each other, the distortion will increase, so the vanishing points are usually outside the screen.
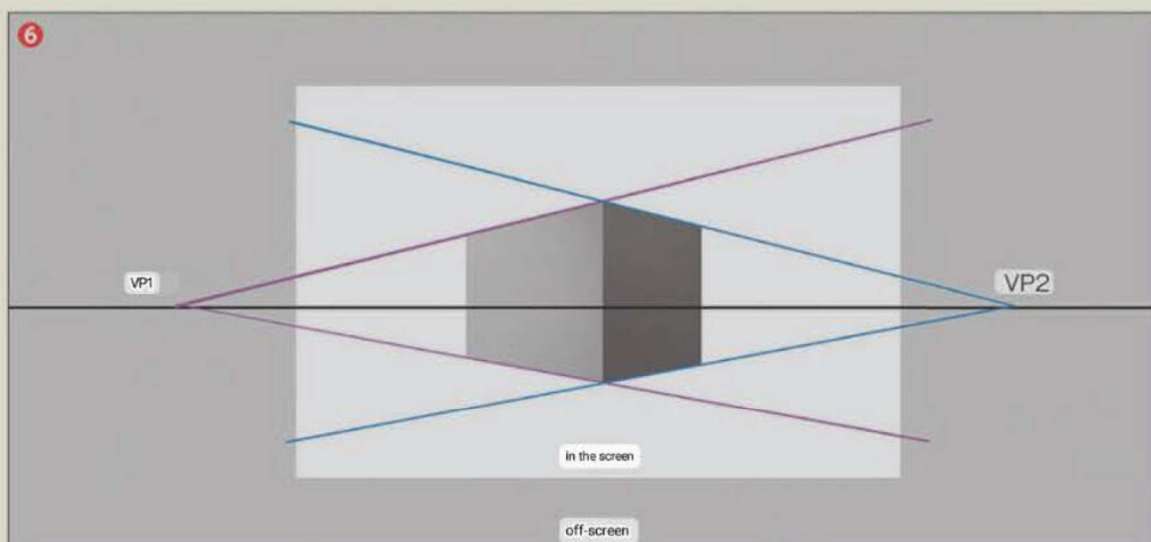
VP1   VP2

in the screen

off-screen

Three-point perspective

I added it. 3-point perspective in Scene 8, Scene 10

I'm using.

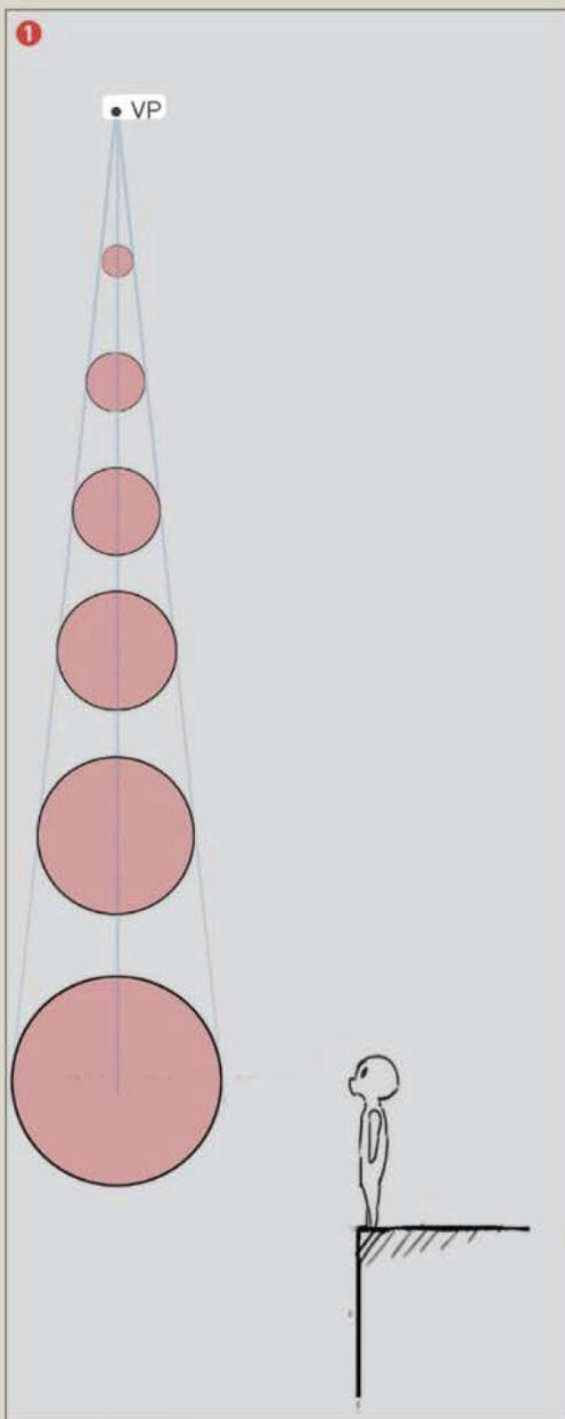## The third vanishing point in three-point perspective

Let's start with the meaning of the third

vanishing point. Imagine a scene with a ball in front of you. The ball becomes lighter than air and floats. If it goes

all the way up, it will look like a point on the tip of a needle from below. This is the "upward vanishing point".

Conversely, if the ball becomes heavy, it will fall more and more. At the end it will be a dot as well. This is the

"downward vanishing point" (2). A vertical vanishing point added in three-point perspective is an image like this.

① upward vanishing point

• VP

② downward vanishing point

• VP
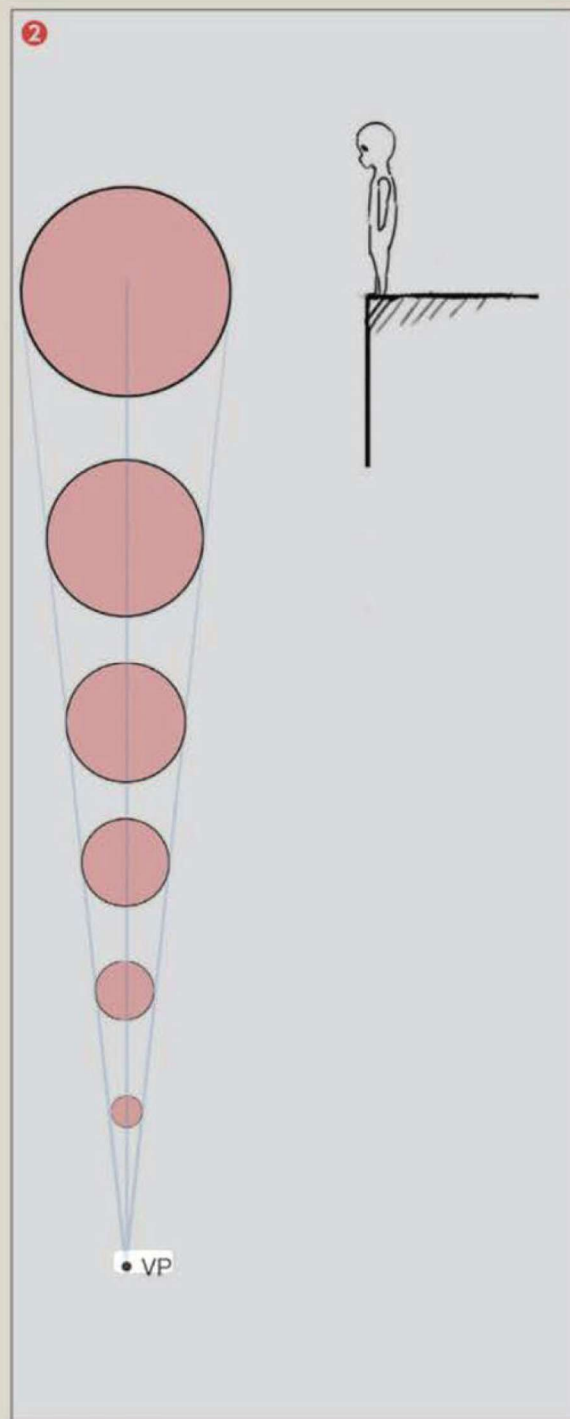
How to draw
three-point perspective

If you set a vertical vanishing point on the perspective grid of the two-point perspective method and draw the perspective grid, you can create a three-point perspective method. It doesn't have to be difficult.

参照 "Technique: How to draw a perspective grid" (p.116)

VP3

VP1

VP2
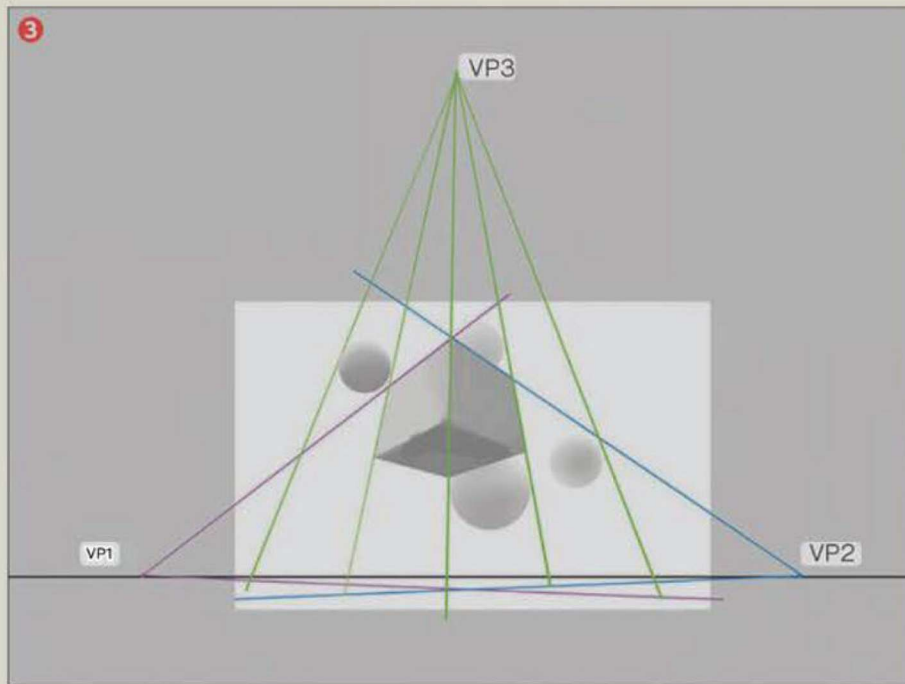
Three-point perspective

Purpose of three-point perspective

Basically, you should consider using it when drawing a magnificent illustration. Suitable for drawing dynamic compositions ❺ such as gigantic buildings and dizzying heights. If you can draw well, you can make a strong impression on people who see it, such as on the cover or poster. It is also used on the cover of this book.

VP
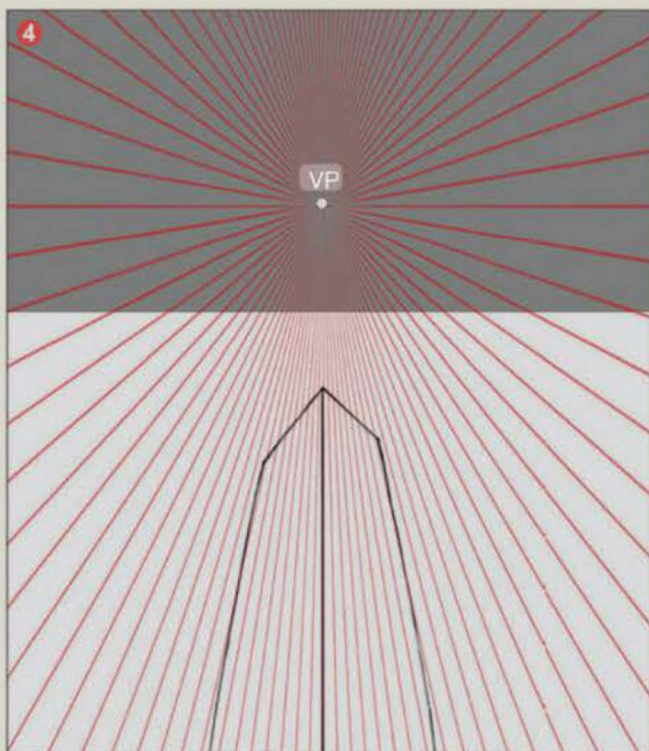
convey the enormity

VP
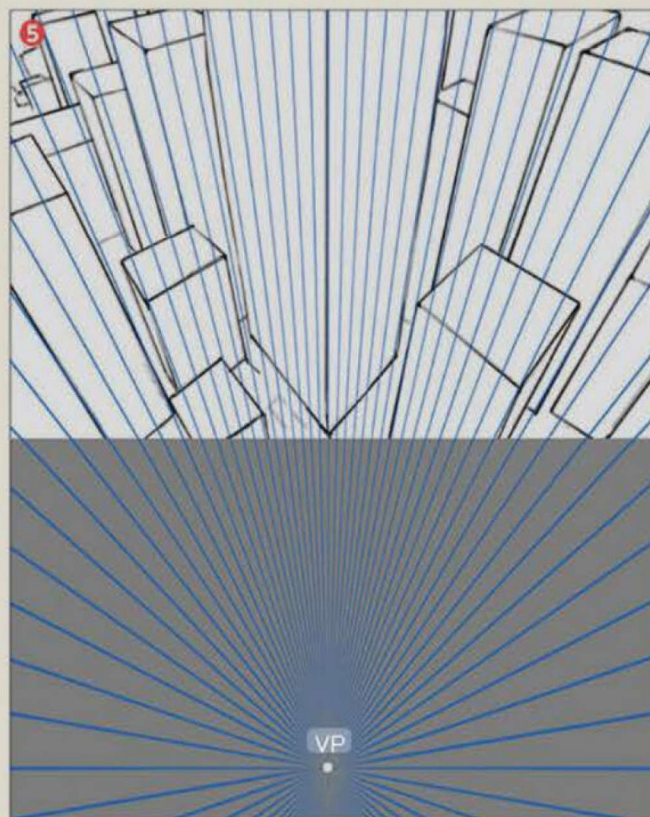
tell height

How to draw a perspective grid

One-point perspective, two-point perspective, three-point perspective

The projection perspective grid can be simplified with a verse brush.

I will show you how to draw.

Draw a perspective grid for one-point perspective

The perspective brush (p.16) is a brush for drawing saturated lines. A saturated line is a line that points to one point, but it can be rephrased as a perspective grid that points to a vanishing point. In other words, a saturated line is a one-point perspective grid. By using the perspective brush, you can draw an accurate perspective much faster than handwriting.

01 Stamp a perspective grid Create

a new layer and draw a [Opacity: 100%] ⌥ perspective brush. One click with the mouse is good. This is an image of stamping a saturated line (perspective grid).
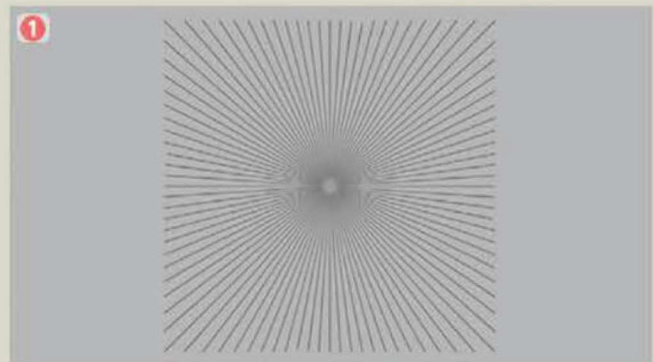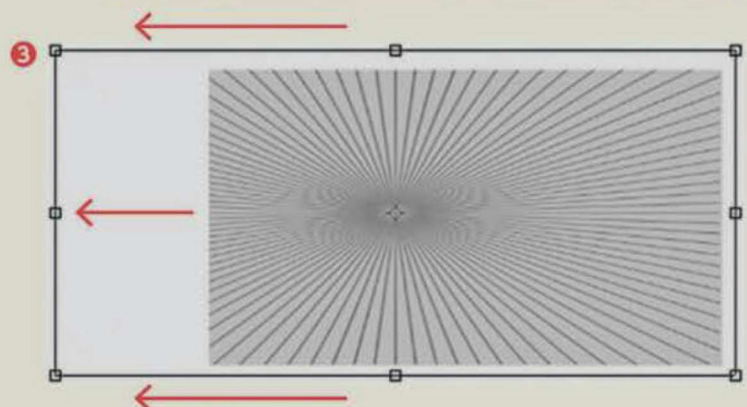

02 Free Transform

Free transform ([Ctrl]) to move the entire brush to the position + T where you want to place the vanishing point. Self Please do not fix the transformation mode and keep it.
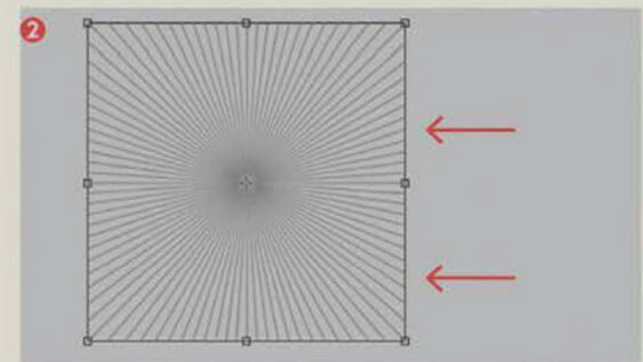

03 Fill the screen

Hold Alt and draw the brush across the screen Stretch. You can transform without moving the center by pressing [Alt] while in free transform mode. Confirm with Enter when the screen is filled with perspective lines. This completes the one-point perspective perspective grid.

❦ Point ❧

Move the vanishing point off screen

If there is a vanishing point outside the screen, use Free Transform to stretch it horizontally.
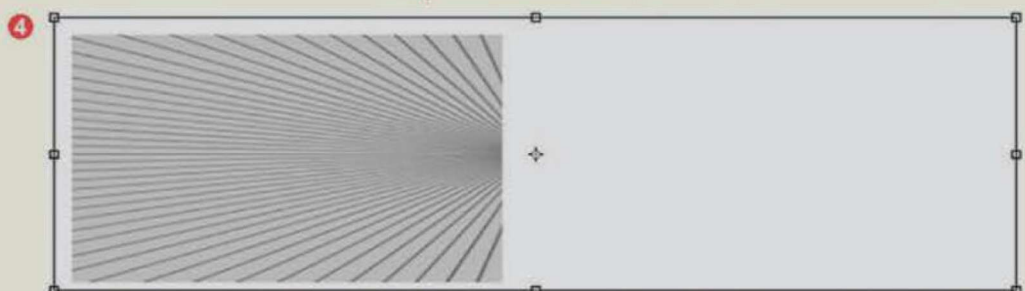
Draw a two-point perspective perspective grid
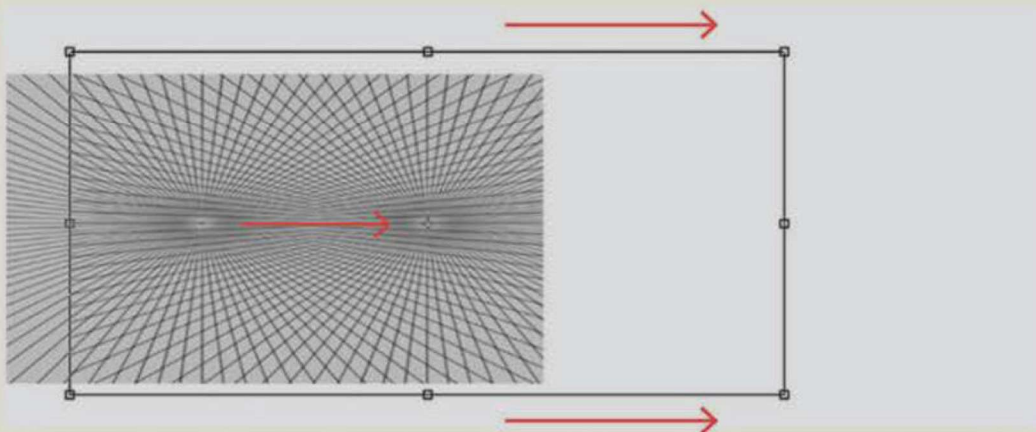
01 ● replicate

First create a perspective grid for the one-point perspective method, then duplicate the perspective layer and move it horizontally with free transformation. By moving while holding down [Shift], you can prevent the eye level from shifting.
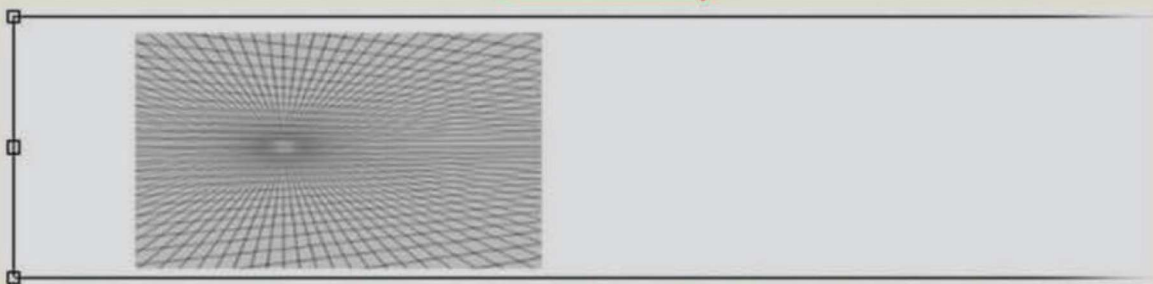
02 Stretch horizontally

When you stretch it horizontally and it becomes a perspective grid that is close to the image, confirm the free transform mode. Two-point penetration with this

Completion of the perspective method.

Three-Point
Perspective Drawing a Birth Grid

01 After ● replicate

Create a two-point perspective perspective grid,

that, duplicate the perspective grid of the one-point perspective

method and move it vertically with free deformation.

The vertical position of this vanishing point should be outside

the screen, but the horizontal position should be closer to the

center of the screen for a more stable picture.
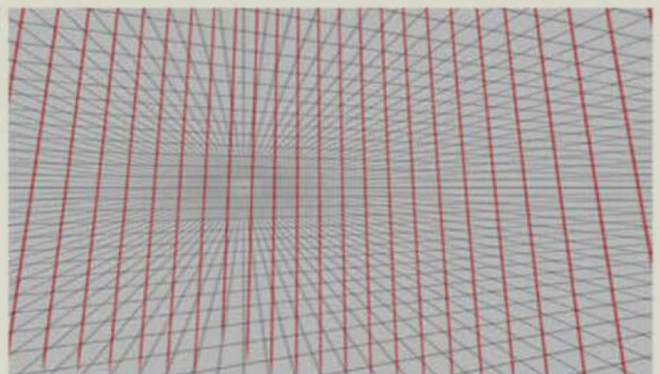

02 Stretch vertically

Once you have stretched it vertically and the perspective

grid is similar to your image, confirm the free transform

mode. This completes the three-point perspective

drawing
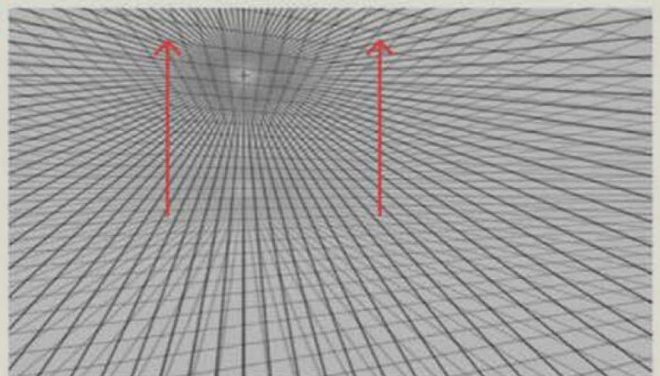
Japanese-style fantasy design,

representation of a snowy night

Tomo no Onsen Inn

I will explain the design of Japanese-style fantasy and the tips of night expression. Based on the theme of Japanese-style fantasy, I tried to imagine a building that mixes Western tastes with a Japanese base. Also, the scene where the snow shines at night reminds me of a hot spring inn. Hot springs on cold nights are the best. This time, I didn't draw the people, just the background.

4800×2700px (2.5 times the full HD)

about 10 hours

① light rough

② Color rough

③ Design drawing

❹ Confirming the image

❺ detail design

⑥ Drawing

Q building entrance

Sakurataku

making

01 Draw a bright silhouette
rough

Creates a deep blue gradient that resembles the darkness of the night. When drawing

a night scene, I do the opposite of what I normally do,

drawing light silhouettes on a dark base. This is because

it is difficult to imagine how dark it would look

if the night was drawn in the same way as the day. Keeping

in mind the Japanese style red building, I use an airbrush

(p.16) to draw a rough silhouette. Next, I use an airbrush

to draw areas that are not exposed to light, such as

roofs, walls, and pillars, and dark areas that block

light from inside. For the color of this dark part,

I use the [Eyedropper] tool to pick a color that is

a mixture of the darkness of the night and the silhouette,

as shown in ④.

❦ Point ❧

A composition that makes the main building

stand out This time, a Japanese-style fantasy design

I wanted people to see it properly, so I placed the main

building in the center and guided the line of sight with things

like roads. The surrounding environment will be considered

along with the design of the main building, so the details

will be decided after the design.

Memo Rough 3 Tips

The three tips for roughing are "easy," "quick," and "easy."

"Rakuni" seems to be a feeling. what kind of picture

It is important to have a relaxed

feeling when you doodle.

"Quick" is time. Rough doesn't take long

It's meant to end quickly. The important thing

in painting is not the rough quality.

quality when finished. "Easy" is the composition.

A difficult composition at the rough stage

often ends up being a technically amazing

but unattractive picture when completed. A

simple composition is the most impressive.

Memo I can't imagine the finished image

I am often told that I have a complete image in my head, but I have not

done so at all. Of course, I have a vague vision of what it might

look like, but for the most part I make decisions as I draw. Rather

than aiming for perfection from the beginning, the style of taking

steps and gradually consolidating the details is relaxed and

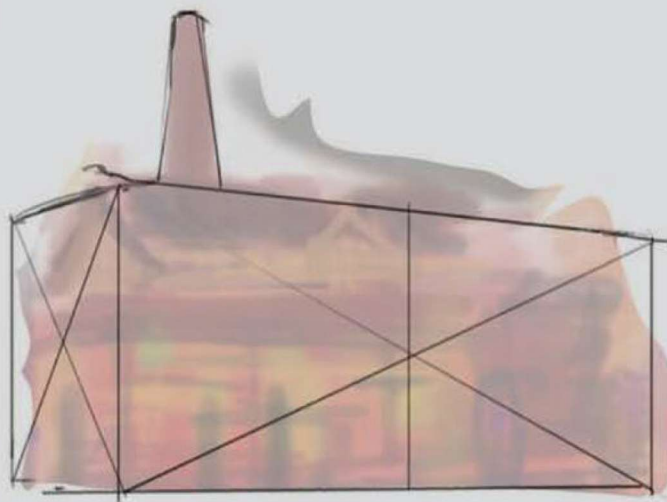easy. It is important to relax when creating a picture.

02 Take a bite from the rough

Before thinking about the detailed design of the building, draw a simple box as an outline to get a sense of the three-dimensional effect. When it comes to design, people tend to stick to decoration, but the overall three-dimensional structure is very important.

❺

03 Decide on the basic design

Draw a line drawing to determine the basic design of the building. In order to make the most of the image of the chimney, we decided to turn it into a hot spring facility. First, we design the roof of the building. Using photographs of Japanese castles as a reference, I adopted a style of roof commonly used in castles called irimoya-zukuri. A simple straight line would be a little boring, so bend it to create a sense of rhythm.

❻
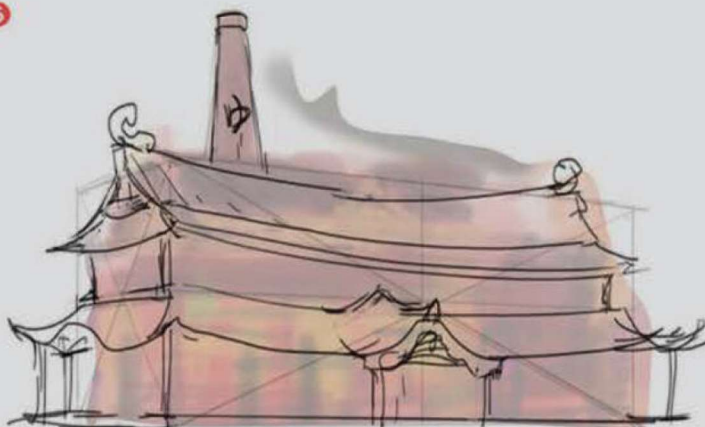
04 change the silhouette

The silhouette was too simple and boring, so I incorporated elements of castle tops and Western architecture to create a mix of Japanese and Western styles. It is an image of the many Japanese-Western style buildings built in the Taisho period.

❼

05 Adjust design with function in mind

At the same time as considering the visual appeal of the silhouette, we also adjust the design from the rough internal functions. Here, we apply the "bathhouse," "banquet hall," and "accommodation facilities" that come to mind as the functions of a hot spring inn.

The Western-style room on the left is close to the chimney, so we used it as a bathhouse. A glass window has been added to the entire wall to create a large public bath where you can enjoy the scenery outside. We decided to use the center as a banquet space, so we changed it to a building with a large floor. On the right side, we added a lofty building with a nice view to make it a lodging facility.

> **Memo Setting is a tool**
>
> A setting is a tool for bringing reality to a fictitious world. Don't let the details of your setup get you down too far. Prioritize visual appeal first. Even if the setting is good, if it is not attractive, no one will watch it.


06 design the details

Once you have a rough layout, you can design the details while keeping in mind the previous settings. It might be a good idea to hang lanterns in the banquet hall to make it look like a food stall. The lodging facility will be designed like a five-storied pagoda with a difference from the center. Furthermore, in order to make it more like a hot spring inn, we will add an open-air bath outside. I also added steam to the chimney and bath.

07 design around the building

We design the surroundings, such as gardens, hedges, rocks, and pine trees. In order to make it look like a luxury inn, I imagined a Japanese garden. The atmosphere of a hot spring inn is determined by the image of its surroundings.
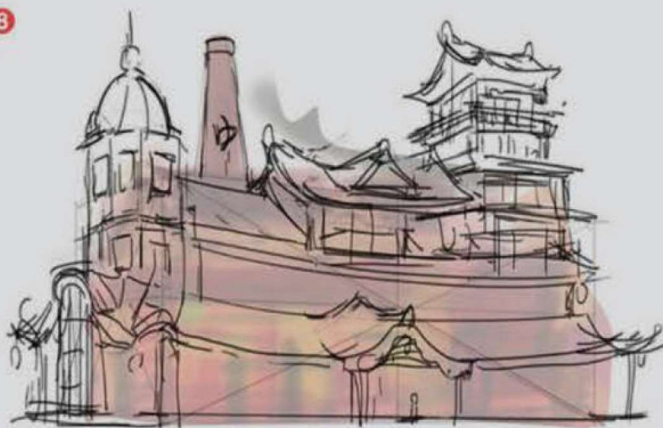
> **Memo Do not overestimate the line drawing**
>
> The line art has a lot of information, so it looks very cool, but when you put the colors on it, you start to see the bad parts that you couldn't see with the line art. Don't get too hung up on the beauty of the line art so that it doesn't cost a lot to fix it. This time as well, the banquet hall will be changed later.

08 Put color

Once the line art design is finalized, I start
painting. I created a new layer under the line art,
placed the colors temporarily, and checked the
balance. Since the snow will be placed on the roof,
I simply put the color here.

## 09 Increase the amount of information in the window light

Combines nighttime photos to increase the amount
of information on window light. A night view
image that has been positioned like this is pasted
in [Linear dodge] mode. Use the [Rectangular
Selection] tool and copy and paste to fill in
areas that are too long to cover in a single
photo.

If you want to create a dimly lit window, you usually
have to draw it, but if you use the method of
compositing nightscape photos, the light points will
increase the amount of information, so you can omit the
drawing work.

📷 Photo "Technique: Photo Synthesis" (p.38)
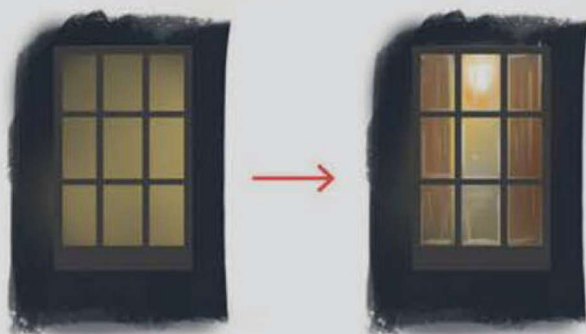
10 Draw the window frame material

Create a simple flat window frame as a material
⑯. Such materials can be easily drawn using the [Rectangular
と Selection] tool [Fill] tool. Duplicate as
many as necessary and paste them according to the
perspective of the building with free transformation.
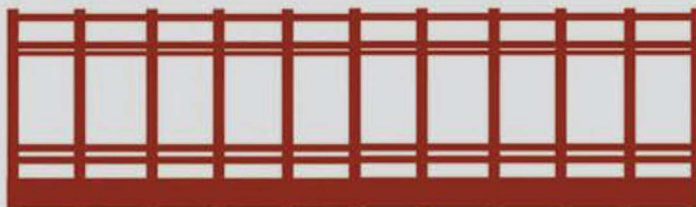
⁘ Point ⁙

How to draw a window frame material

Create the window frame material with the [Rectangular selection] tool and the [Fill] tool.

1. Draw a horizontal line. Select a range with the Rectangular Select tool.
   Select the area and fill with the [Fill] tool
   increase.

2. Duplicate 2 and move down to create a thin and a
   thick free transform.

3. Draw a vertical line. Select the area with the [Rectangular
   selection] tool and fill it with the [Fill]
   tool.
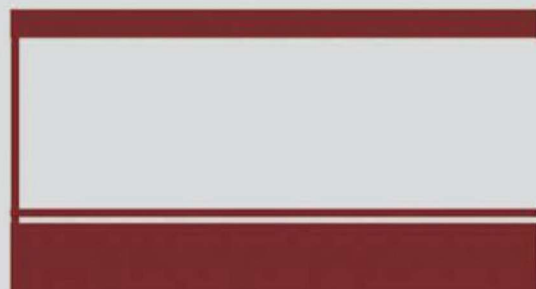
4. Duplicate the vertical lines and arrange them evenly.
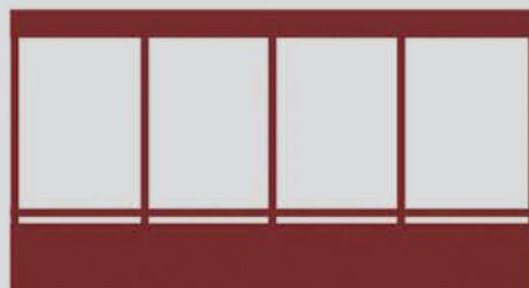
11 Draw a lake and a boat

There is plenty of water near the hot springs, so draw a lake and a boat in the foreground. After drawing the silhouette of the lake on a new layer, I turned on Lock Transparent Pixels and airbrush the vertical reflections. Use the same operation for the ship to add light and dark.

Reference "Technique How to draw wet things" (p.102)

12 Draw a distant view

While imagining a hot spring resort, draw a distant view with an airbrush. You don't have to worry about the details because the snow and hot spring steam will blur them. At this stage, I express the softness of the light so that I can understand the overall atmosphere.

> **Memo Selection not to draw**
>
> People who are not used to drawing the background 景 tend to draw the entire spine. If you draw more, the density will increase, but on the contrary, it will become difficult to set the point of view and the atmosphere will disappear. It is also important to choose not to draw, depending on the time of day and weather.

↓

13 Draw snow

Create a new layer and draw snow in the foreground. You can draw the snow from the beginning, but if you are not used to it, it will be more stable if you decide the structure under the snow and then add it to the top. The contrast between snow and night stands out, making it a perfect match for this motif.

Teru "Technique: How to draw snow" (p.132)

14 Draw a streetlight

Draw a streetlight from the silhouette. Streetlights are symmetrical, so it's easier to draw one side and copy it in reverse. The design of the streetlights is based on the image of a Western-style gas lamp. Once you have the silhouette, draw in the light from the gas lamp. Then duplicate and free transform are repeated to place it. I also create a layer with [Linear additive dodge] mode to make it look like the gas lamp is glowing, and then use the airbrush to fill it with warm colors.

⟨ Point ⟩
let the street lights guide you

Street lights were placed along the road. If only streetlights are displayed, it will look like 2. Street lights not only enhance the atmosphere of the night, but also act as a guide that guides the line of sight and creates a sense of depth.

⟨ Point ⟩
give a sense of perspective

Objects of constant size, such as streetlights, utility poles, and buildings By arranging the elements from the front to the back, the viewer will feel a sense of depth (perspective). What is important in a picture is not that the perspective is accurate, but that the perspective is "communicated" to the viewer.
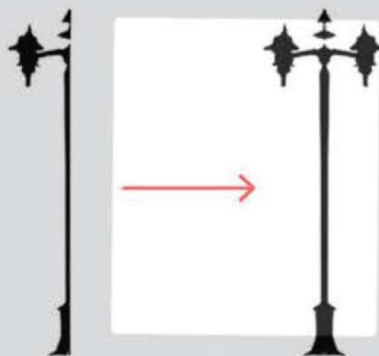
Arrangement of street lights

Elements that convey depth

15 Draw a silhouette in front

Draw the silhouette of the pine and fence on the left side with the chalk brush (p.16). This part will be the darkest in the picture. Pine is an important element that conveys the image of Japanese style. Since this is a garden, a rounded shape would be more suitable than a natural shape.

⁅ Point ⁆
Foreground silhouette

Placing the darkest silhouettes in the foreground will increase the contrast and help stabilize the painting. movies and CG

This is a technique often seen in anime drawing.

No foreground silhouette,

There is a silhouette of the foreground

16 Determine the overall image

The overall image was decided by drawing snow on the roof. It takes about 1 hour and 30 minutes. From here, I will draw while adjusting the details of the design.

参照 "Technique: Drawing tips" (p.134)

Overall image of Nemo

Until the overall image is decided, it is important to judge whether it is attractive by looking at the whole rather than the details and decide the shape.

We also recommend that you decide on the overall image as soon as possible. The most important thing in a painting is the first impression. If you worry about it until you have a solid image of the whole thing, your eyes will get used to it and you will not be able to judge your first impression.

Elements that convey Japanese-style fantasy

I've put together a list of specific elements that can be used to express "Japanese-style fantasy". The elements introduced here can be used not only for decoration, but also for conveying harmony at the silhouette level.
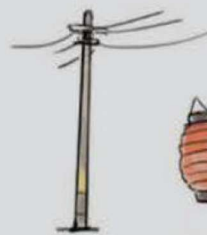
• Artifact
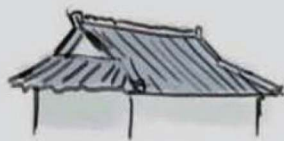
gambrel roof

torii

Lantem

utility pole

paper lantern

• Natural objects

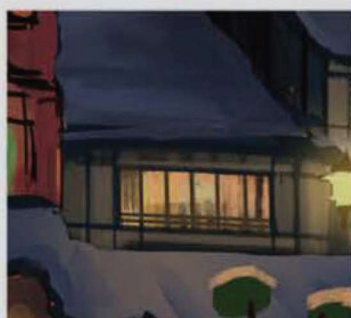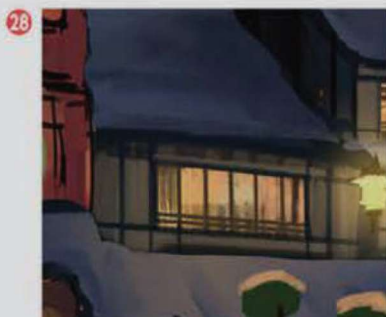杉

松

rural

桜

• colour

gold, white, vermilion

·letter   Hiragana

Katakana

Chinese character

17 Transform and adjust

Forcibly correct the part where the perspective feels strange with free deformation. If you want to write letters on a cylinder such as a chimney, we recommend using warp transformation (p.197) to transform it into a curved surface and paste it.

18 Draw a fishing lantern

In order to emphasize the outline of the building and make the inn look luxurious, I drew many hanging lanterns. After drawing one of the fishing lanterns, I duplicated it and placed it. Duplicating can be done easily by Ctrl+[Alt]-dragging the material. The lanterns are small, so don't worry about perspective. The layout is based on the hotel in Ginzan Onsen in Japan.

19 Draw stained glass

The windows of Western-style buildings are stained glass. First, draw a flat stained glass image with a chalk brush, then freely transform it to fit the perspective. The depth of the window is expressed by slightly shifting the layers.
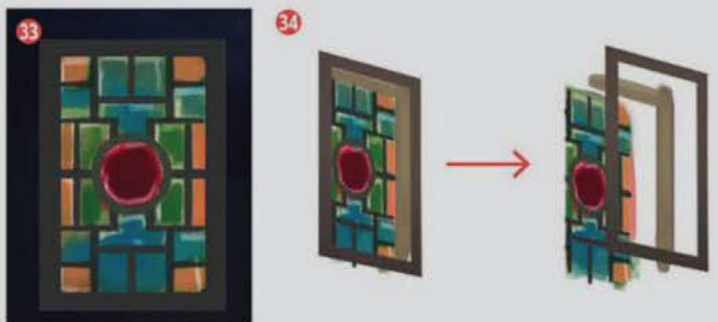
❦ Point ❧

How to draw a window with depth

I will show you how to draw a window with depth using free transform.

1. Draw the glass and window frame on separate layers.

• Layer 1

DKK-2
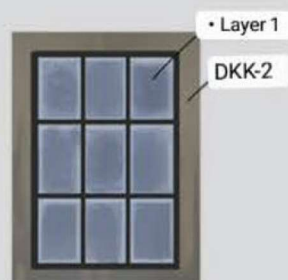
2. Freely transform according to the perspective.

3. Slide the glass and window frame layers together.
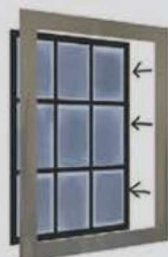
4. Draw the depth of the window frame and erase the glass that protrudes from the frame.

Craft 20 summit

designs

The top of the mountain is the part where the line of sight is concentrated, so we put our hearts into designing it. Such a design cannot be decided in one shot. Repeat drawing and erasing. Make use of the layer function for efficient trial and error.

⟪ Point ⟫

Design with layers

When creating a new design, always draw on a new layer. Just by turning on and off the layer display, you can check whether the design really suits you. In addition, trial and error, such as duplicating, moving, and transforming, becomes easier.

> **Memo Pattern material**
>
> There are many Japanese patterns such as checkered patterns and arabesque patterns. Rather than collecting only architectural materials for drawing a Japanese-style building, we recommend that you also collect two-dimensional patterns and incorporate them into your design. You may be able to come up with an interesting design that you won't find anywhere else.
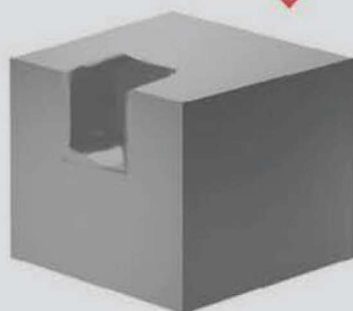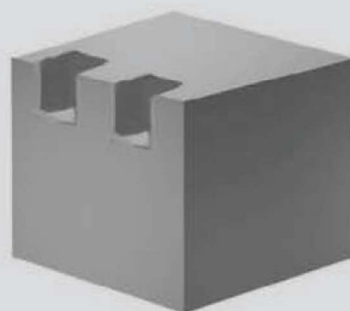

new design layer
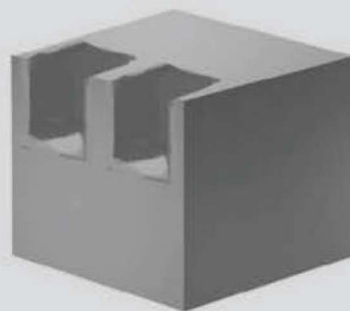
Shrink/Copy

on
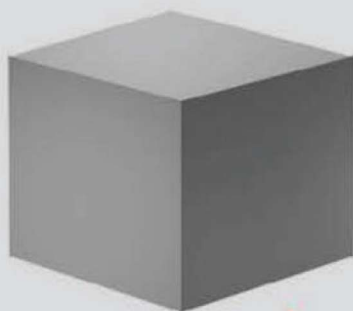
copy

21 Draw the reflection from the building

Draw the reflection from the building on the road surface with an airbrush. This is because when snow melts, it becomes water, and the water reflects light.
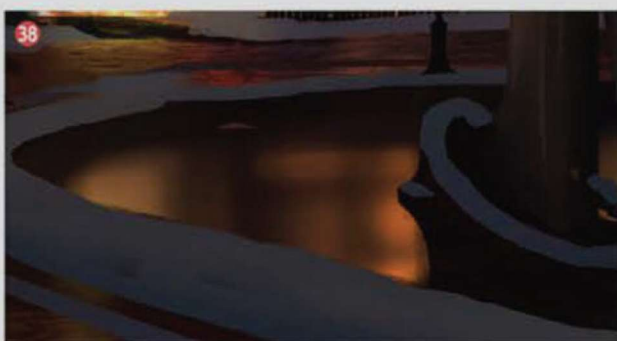
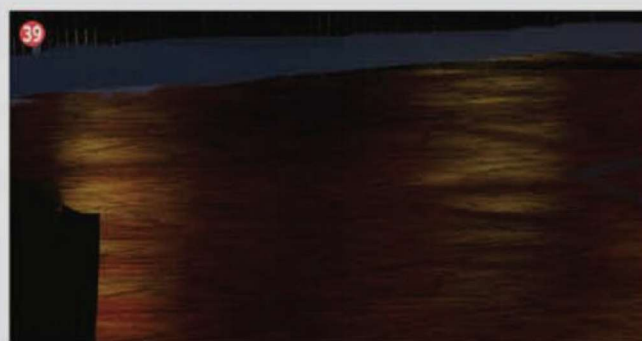参照 "Technique: How to draw wet things" (p.102)

❦ Point ❧

Draw texture with different reflections

Still water has a flat surface, so the reflection is smooth, while road surfaces have uneven surfaces, so the reflection is rough. You can indirectly express the texture by drawing different reflections.

water reflection

road reflection

22 Finish

From here, we make more snow fall and draw in the finer details. In order to fix the viewpoint on the main building of this painting, I deleted the moon and left the mountains in the background. It made me feel refreshed. This kind of trial and error is common. It will be completed when all adjustments are completed

参照 "Technique How to draw snow" (p.132)

Reference "Technique: Drawing Tips" (p.134)

how to draw snow

Snow is a convenient motif that allows you to feel the cold and the season just by its presence. I will introduce tips for drawing piled snow and tips for drawing falling snow.

Tips for drawing snow

The following three points should be kept in mind when drawing piled snow.

● Shadow color is based on the color of the sky

Color is the most important thing when expressing snow. Places where the light hits are painted white, and the shadows are painted with a lighter color based on the "sky color". If the sky becomes a color other than blue due to the setting sun, for example, the color of the sky is mixed with blue.
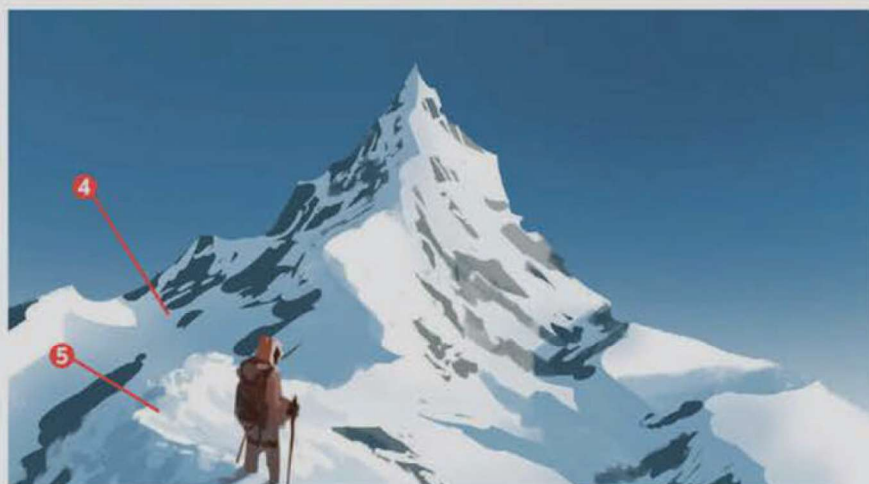
To express roundness

As snow piles up, it takes on a rounded shape, so using a brush with a rounded tip (elliptical brush, p.16) makes it easier to draw.

● Different brush strokes for the background and foreground The snow in the background looks very smooth, so I used a lot of airbrush gradation to express it. The snow in the foreground leaves a touch of the brush to create texture. The smoothness of the distant view and the texture of the foreground, the sharpness of these two leads to the beauty of the snow.

①

Brightness UP

②

add blue

③

④ ⑤

Tips for drawing snowfall

Falling snow is easy to draw with a brush
set for snow. Don't think too hard about
it, just set a round brush and draw in dots.

● change in size

It becomes monotonous like when you hit a
point with a round brush with nothing set.
Therefore, set the brush size to change depending
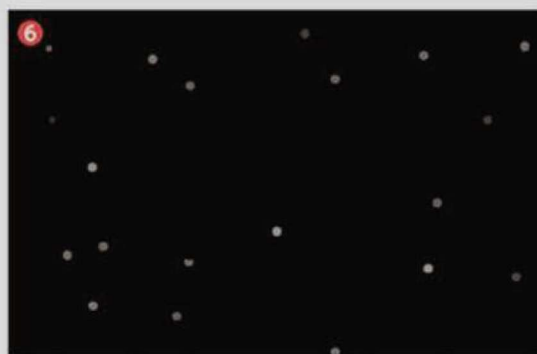on the pen pressure. From the round brush's Brush
panel, select the Shape tab and set Size Jitter
to Control: Pen Pressure. With this, small
and large particles can be mixed depending on
the strength with which the dots are struck,
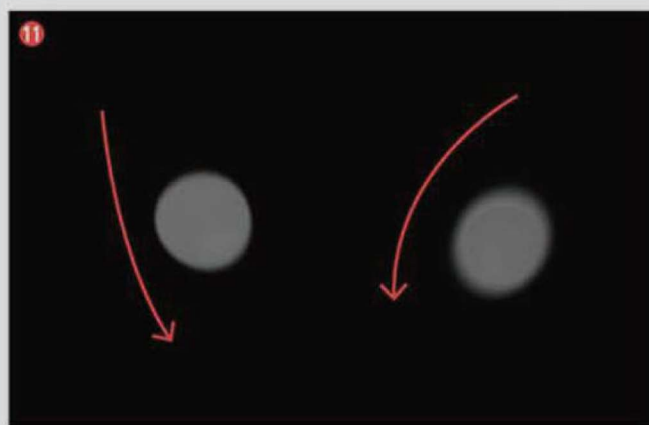creating depth in the snow.

Shape tab

● blur

The snow is falling from the sky, so it is moving. Expressing the movement of the snow in the form of blur increases
the sense of realism. Use the Smudge tool for blurring. Use an airbrush and set [Strength: 30%] to blur diagonally to the lower left, lower
right, etc. Unlike rain, snow is more easily washed away by the wind.

Technique

drawing
tips

Until now, I have summarized it in one word as drawing, but what exactly is it?

I will classify and explain what to do.

4 types of drawing

• Sharpen

Add a touch to the vague area to sharpen it. It is often used to draw distant scenery, and has the effect of sharpening the picture. The contrast between the blurred and sharp parts is directly linked to the appeal of the picture. The trick is to draw while picking up the color with the [Eyedropper] tool.

❶

Add highlights and shadows

Draw highlights and shadows. Effective at all distances from near to far, it enhances texture without making the picture louder. For the colors of the highlights and shadows, it is more beautiful to choose slightly different colors instead of just adjusting the brightness.

❷

Add an element

A drawing that adds a new element. It has the effect of increasing the amount of information, but if you overdo it, you may lose the goodness you had before. Draw on a new layer so that it can be easily duplicated or transformed.

❸

Organize

This is where rough lines and backgrounds remain, and where the brush touch is too rough. Mainly for inconspicuous parts and natural objects such as forests and grasslands. You can draw efficiently by making the best use of the amount of information in the groundwork.
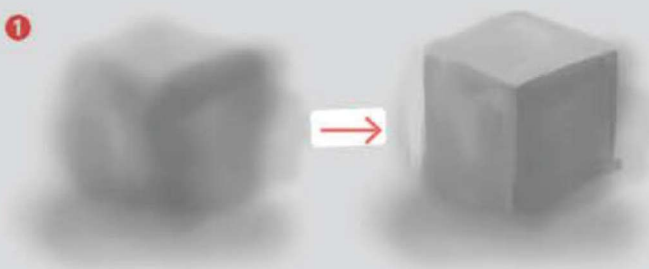
❹

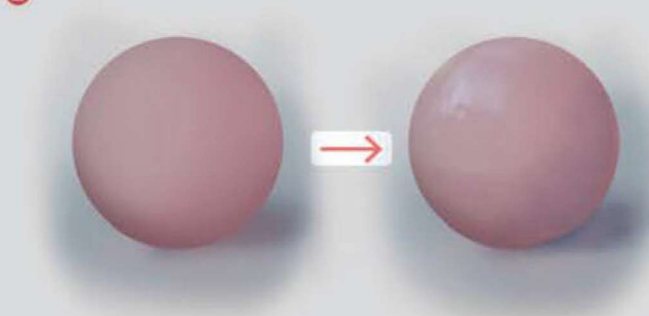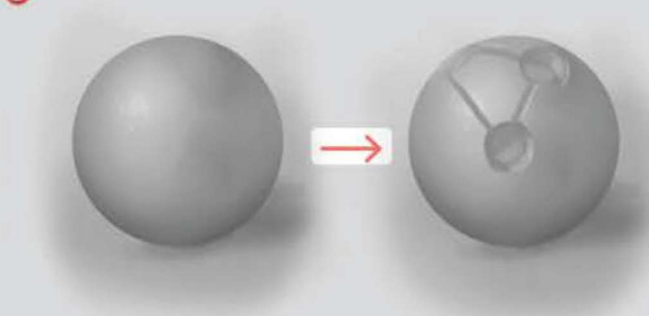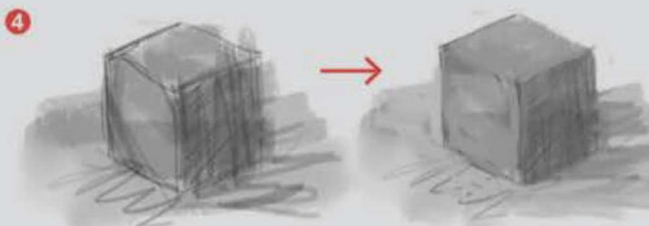Noboshima "Technique : How to Draw a Grassland" (p.34)

Drawing example

When brushing up Scene 6, I used 4 types of drawing for each part. Compare how the part changed before and after drawing.

 • The dark and blurred parts are drawn in with a chalk brush to sharpen them.

• Highlights and shadows are drawn around the entrance to enhance the three-dimensional effect and texture.

• We have added detailed decorations to the windows to enhance the Japanese-style image and increase the amount of information. • The dark and inconspicuous parts are adjusted to the extent that the roughness is not noticeable by drawing to organize.

Before drawing

After drawing

The composition of the golden ratio and

the expression of weathering
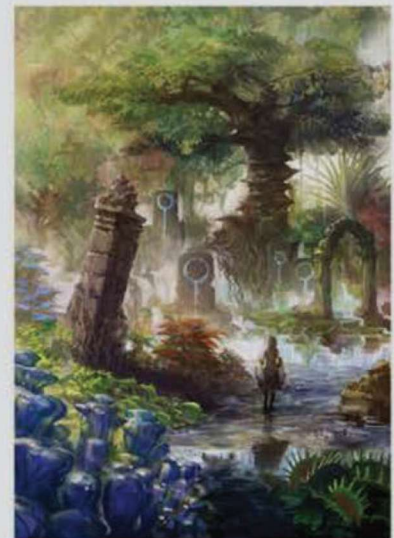
forest ruins

① Rough

2 golden ratio

• Color synthesis

④ Black and white check

❺ composition check

6 finishing

I will explain composition using the golden ratio, how to draw trees and how to think about them, and weathering expression that has been eroded by nature. An ancient ruin with a slight sense of sci-fi will create an image buried in nature after a long period of time. When you can express a wide variety of plants, drawing fantasy becomes fun.

2833×4000px

about 8 hours

making

01 Draw a rough

Using the airbrush (p.16), I start with the trees and the ruins. I want to create a sci-fi atmosphere for the ruins, so I decided to arrange stone slabs with clear edges based on squares and circles. Rectangular and circular shapes can be created using the [Rectangular selection] tool and the [楕 You can draw efficiently by using the circular selection tool ②. Placement of stone slabs emphasizes a sense of randomness. Randomness is usually expressed by drawing by hand, but it takes a lot of practice to consciously express randomness by hand. Therefore, here we will use the functions of Photoshop to express a sense of randomness.
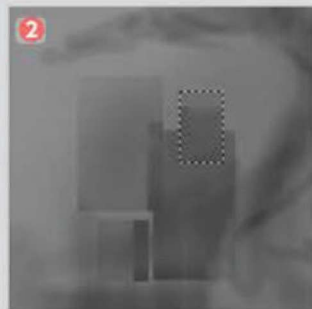
⦗ Point ⦘

Expression of randomness using functions

I will introduce how to quickly draw a rough stone slab with random placement and light and shade.

1. Draw light and dark with an airbrush.

2. Make a suitable selection using the [Rectangular Selection] tool.

3. Press Ctrl+Alt and drag to duplicate the image in the selection. Duplicating it creates a rectangle with clear boundaries.

By repeating 4.2 and 3 appropriately, you can quickly draw this slate rough with random light and shade. The key to this style of [drawing is to do it properly.
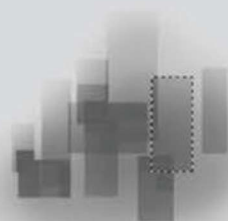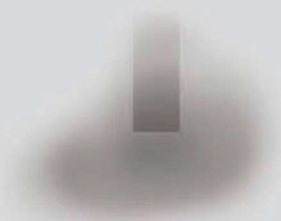
02 Consider the composition with the golden ratio

Use the Golden Ratio Brush (p.16) to draw a golden spiral guide, and then draw each motif according to this guide.

We will place the fu.

The ratio of 1:1.618 is called "golden ratio". A rectangle made with this ratio is called a golden rectangle, and a spiral created in it is called a "golden spiral". It is a historical ratio that has been used in various works of art since ancient times. The positions of stone pillars, gates, and characters are determined according to the golden spiral. A stable composition can be achieved by placing elements at the focal point of the spiral or where the guides are dense. The golden ratio is not absolute. Interestingly, however, when looking for a pleasing composition, I often end up with a composition in the golden ratio. that's strange!

⟨ Point ⟩

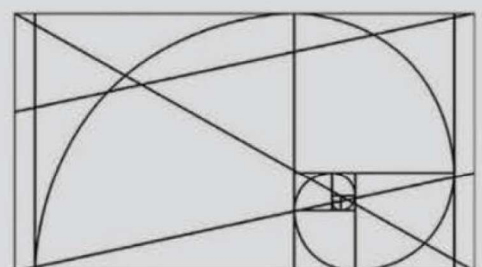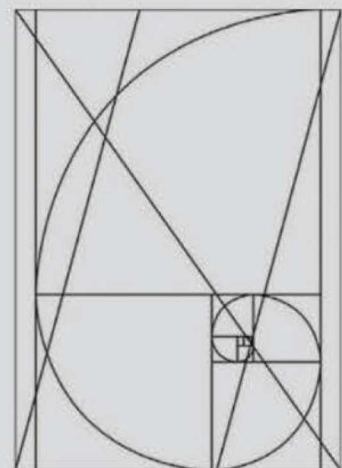**How to use the golden ratio brush**

The guide image of the golden spiral is registered as it is as the brush tip image. First, draw a guide image by clicking on a new layer. If you enlarge it to fit the screen, the golden spiral guide will be completed in no time.

2000 2268

Memo Use the golden ratio when in doubt

If you have a clear image of the composition you want to express, you don't need the Golden Spiral guide. The "golden ratio" is just a tool. Use it as a guide if you are unsure of the composition or are unsure of placement.

golden ratio brush

03 Undercoat

Create a new layer in [Overlay] mode and apply a base with an airbrush.
The key light is a strong
yellow with the image of a tropical country. Set the shadow color to
blue. The blue of the shadow is thought to reflect the color of the sky.
increase.

⟨ Point ⟩
plant color

If you think that the green of the plant is mixed with the yellow of the light and
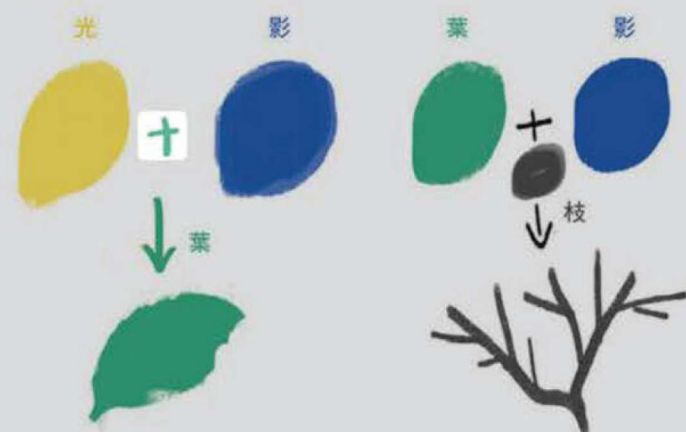the blue of the sky, it will be easier to get the overall color balance.
The technique is in the shadow of the leaves, and the light that penetrates
the green leaves hits it, so using a darker color of green + blue will bring
it together beautifully.

⑧

光　　影　　　葉　　影

十　　　　　　　　+

↓葉　　　　　　↓枝

04 Add a tropical feel with color synthesis

Lower the overall brightness a bit and composite the work
in Scene 2 with a layer in [Overlay] mode. I set it to [Opacity:
40%]. Compositing layers in [Overlay] mode makes them brighter,
so lowering the overall brightness slightly before
compositing ensures that the composited colors are
properly reflected.

⟨ Point ⟩
Adjust the picture to be composited

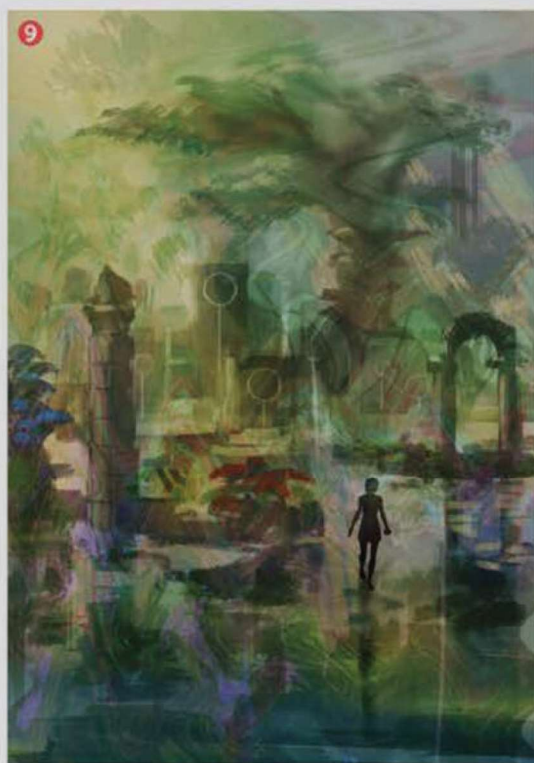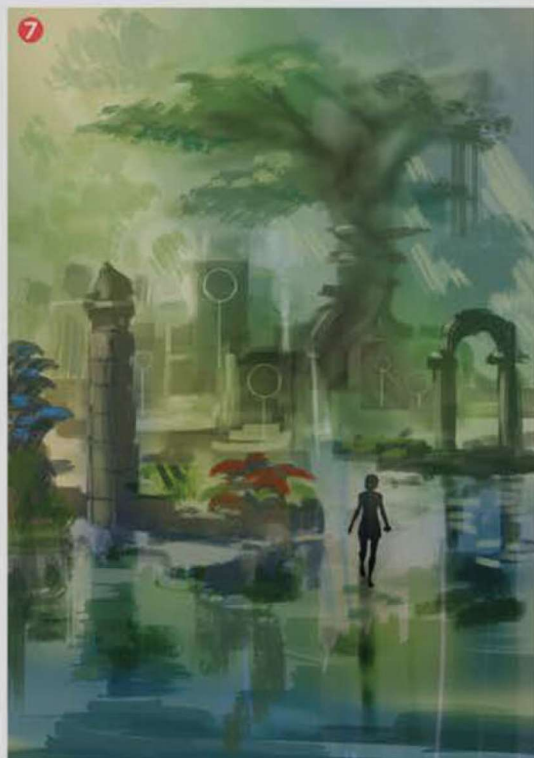By processing the picture to be composited in advance, you
can express the change according to the image. It is standard to
change the hue using [Hue/Saturation] (Ctrl + U) under [Tonal Correction], and
to make the picture ripple with the [Ripple] filter (p.98). In this
way, by intentionally complicating the colors, we are creating
exotic shades like those of a tropical country.

05 Add elements

I use the [Eyedropper] tool to pick up the color that was born from the composition, and then add elements while looking at the overall balance. I put a strange plant in front of me.

Although it is a mysterious plant, this plant also has a source material. The model on the left is the succulent plant Haoru chia pyrifera, and the model on the right is the carnivorous plant Venus flytrap. If you try to draw a plant just by imagining it, it will probably not go well. The shortcut is to create a design based on attractive plants.

Memo] Keep it simple at first

In the rough, only the minimum necessary elements are decided, and as the picture progresses, the elements are increased. This drawing method is unique to digital art and allows for infinite corrections. This is a very efficient way of drawing when expressing a new worldview or design.
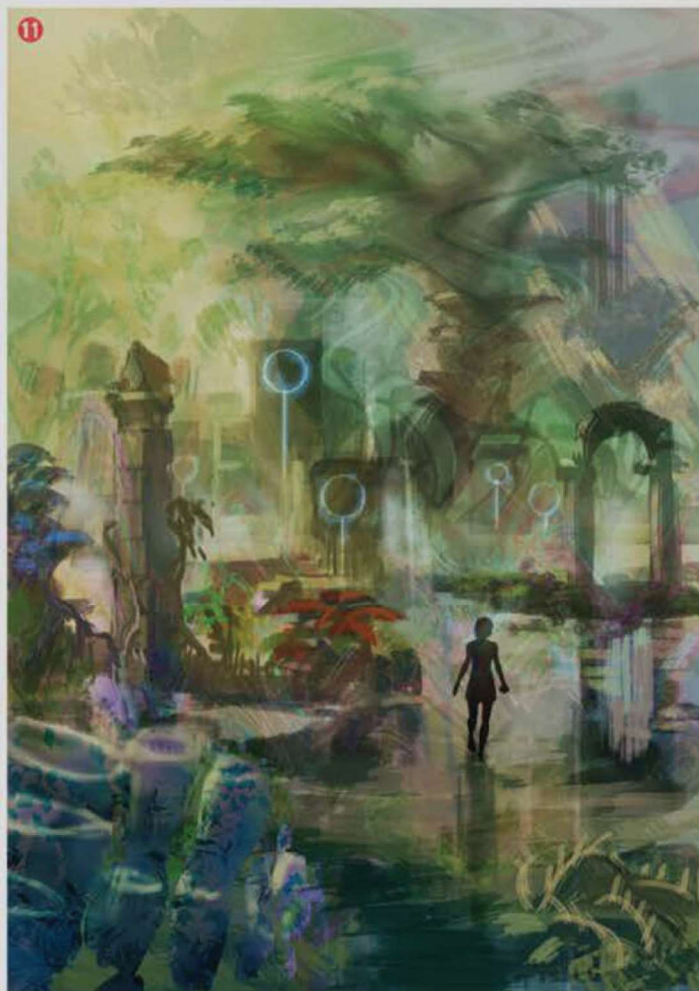

06 Draw the crest effect

Draw the effect of the crest on the slate.
The coat of arms is a simple perfect circle. First, draw a precise shape using the [Select] and [Shape] tools. Next, create a layer with the [Linear Dodge Addition] mode, and use a chalk brush (p.16), etc., to trace irregularly in a dot-like manner create a flood of light. It expresses the brilliance of the coat of arms. For the color, use the color of the shape drawn with the [Select] tool or white. This drawing method can also be applied to magic squares.
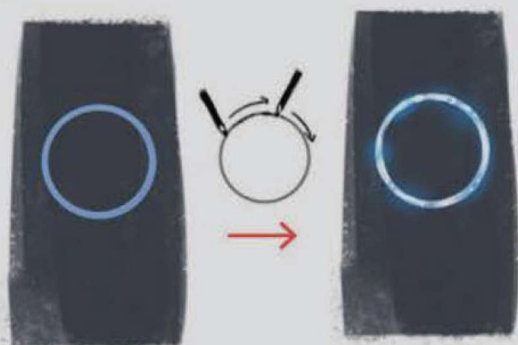
07 Draw water

The ground should be a swampy area
with running water just enough
for the character's legs to touch.
The damp image of the tropics was
inflated.

Draw Point F

Waterfall

Create a height difference on the surface
of the water and draw a waterfall. A brush like
a flat brush Adds a vertical touch to create
a waterfall. For a low waterfall like
this, I recommend that you draw it with
momentum without thinking too much about it.
This is because an appropriate stroke of the
brush can create variations in the unevenness
of the terrain and the movement of the
water, creating a sense of randomness.

Reference "Point: 4 Tips for Drawing Waterfalls"
(p.97)
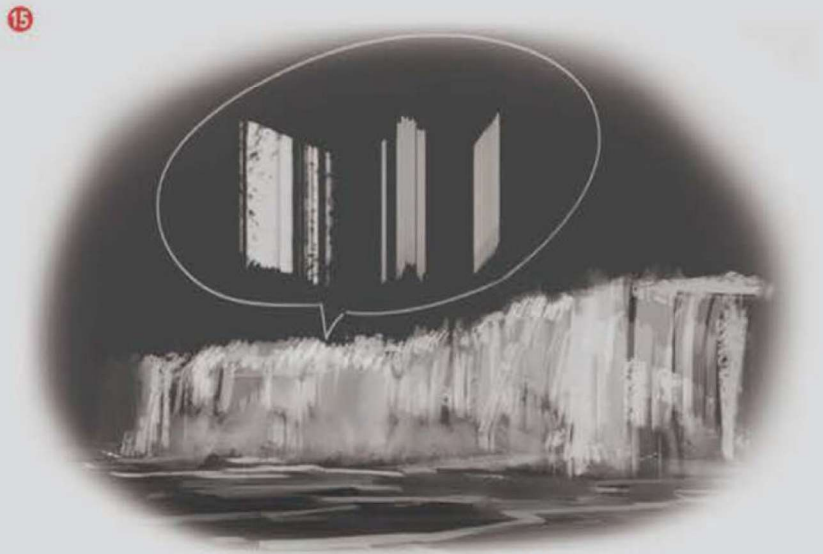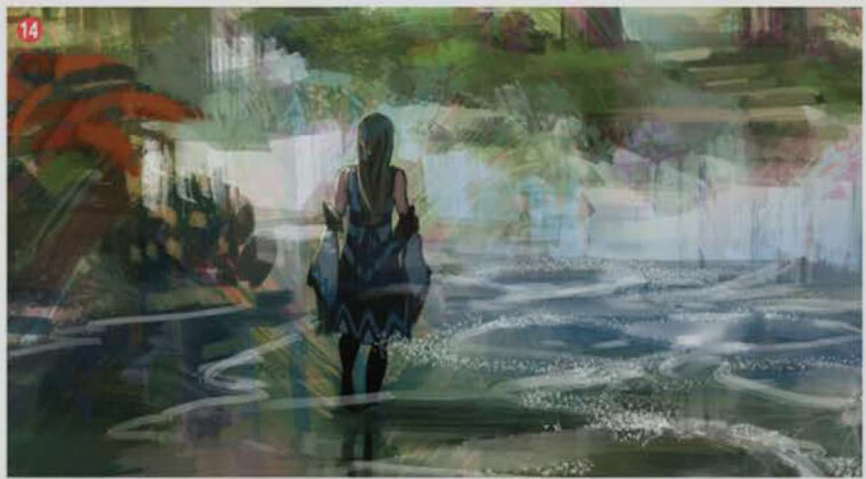

waterfall touch

Point draw

water surface

When the water moves violently, it mixes with
the air and forms bubbles. A fast-flowing
river or a water surface near a waterfall is
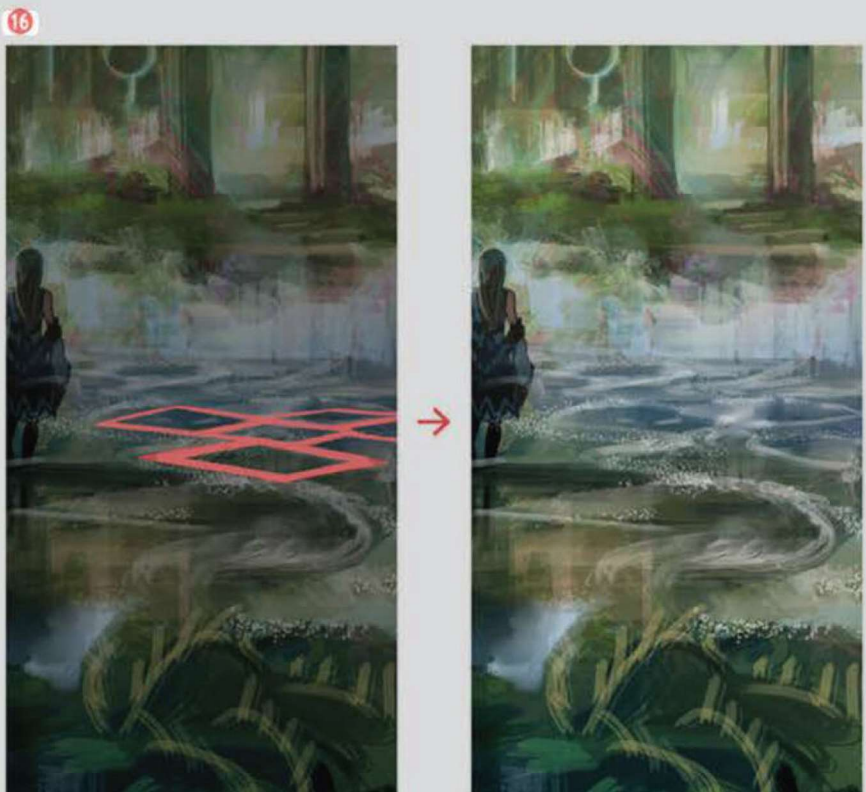expressed by drawing a flow of bubbles. By
drawing bubbles on the surface of the water
in the basic shape of the water, it
becomes easier to express the flow of the water.

08 Change to monochrome and check

Make a [Black & White] adjustment layer to make everything black and white. By making it monochrome,

you can see the sense of distance and the balance of light and dark without being bound by color.

Instead of correcting the image directly, I make it an adjustment layer so that I can check the black and white at any time.

> **Tips How to create an adjustment layer**
> - From the menu, select [Layer] → [New adjustment layer] [year].
> - Select from the buttons on the [Layer] panel °
> - Select from the [Tonal Correction] panel °

09 Draw the branches of a large tree

Draw the branches of the big tree in the center. I mainly draw in the branches that can be seen through the gaps between the leaves. You can create a beautiful branch by imagining the tips of the branches forming a circle and arranging the overall silhouette.


spread of branches

The branch tips of large trees are slanted upwards to catch the light. However, the leaf is heavy, so the tip is lowered by gravity.

Therefore, draw the branches by imagining an ellipse.

The red ellipse is an image of the range where the branches spread. When drawing trees, it is very easy to draw by imagining how multiple ellipses overlap.

See "Technique How to draw trees" (p.148)
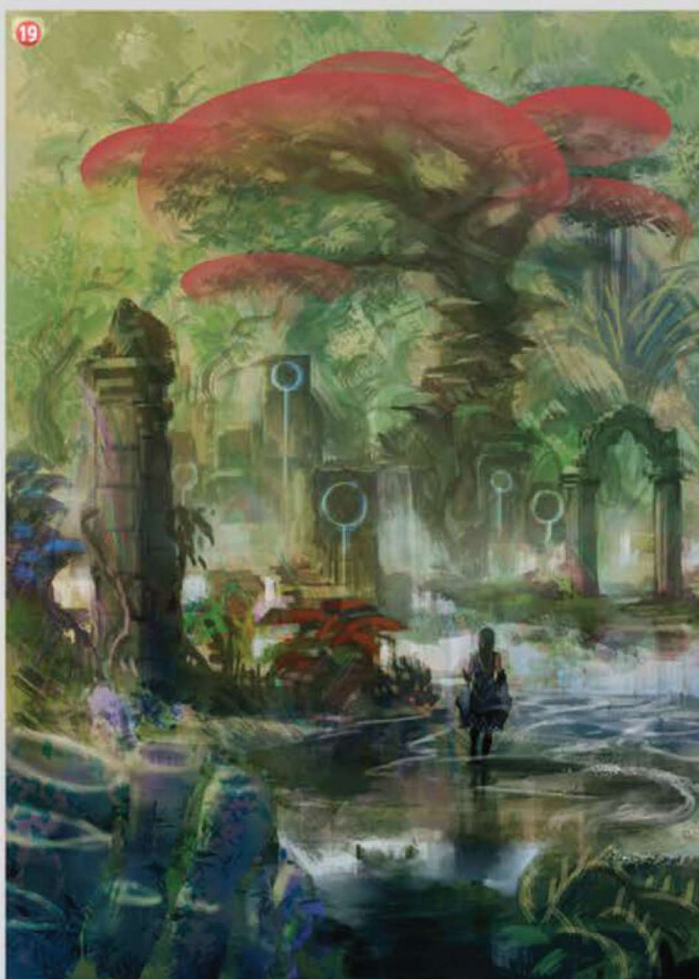
add 10 colors

Add color to the tree shadows. This time, I want to create a slightly exotic atmosphere, so I intentionally use purple and red for the shadow colors. Green is a neutral color, so it's easy to mix and match り different colors.

⟪ Point ⟫
idea of neutral colors

There are cold colors and warm colors. Cool colors with strong bluish hues have a cold image Warm colors with strong reddish hues have a warm image. Purple and green are said to be "neutral colors," and they have the characteristic of being able to take on either attribute depending on the surrounding environment. It's a color that can be said to work well with both cool and warm colors, and the introduction of neutral colors also makes it easier to harmonize different hues.


11 Draw the tree trunk

When drawing the trunk of a tree, it is important to be aware of the flow of the tree and make use of the straight line touch. However, if it is a distant view, it is better not to be too conscious of the texture. The top priority is to express the unevenness of the part where the light hits. Especially shadow 感 areas should remain dark. If you draw in the quality, it will look too sharp and the distance will feel too close. Observe the trees from a little distance on a sunny day. You can't really see the texture.

⟪ Point ⟫
mushrooms are tools

If you want to change the silhouette of the tree, grow mushrooms. The rhythm changes and the whole becomes lively.
In 2, I draw mushrooms that grow from trees to steps, such as sedge fungus and tsukiyotake. These mushrooms are useful when you want to change the silhouette.
In pop fantasy, mushroom shapes such as red umbrellas with white bumps are often used.

Reference "Technique: How to draw a tree trunk" (p.150)
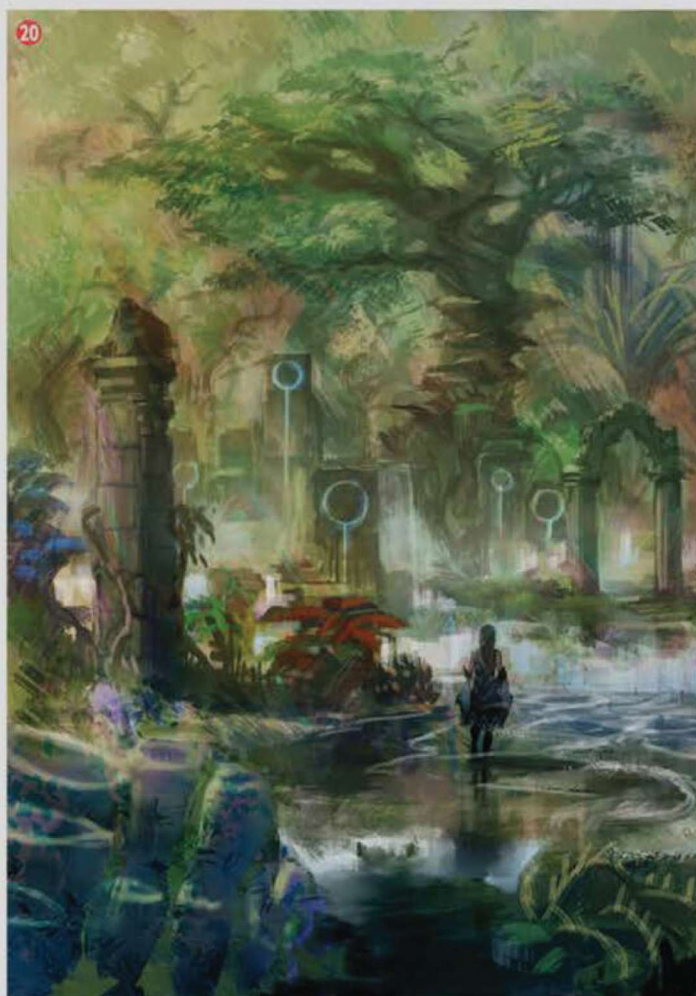
12 Check the composition

I decided to change the angle of the stone pillars because there were many vertical things in the screen and the overall flow looked weak. For the angle, refer to the golden spiral guide. Combine the layers, cut out the stone pillar part, and tilt it with free transform. I tried various angles, but decided that the golden ratio was the best to use as a reference. After the deformation, I use a chalk brush to draw in the unnatural parts to eliminate the sense of 23 .
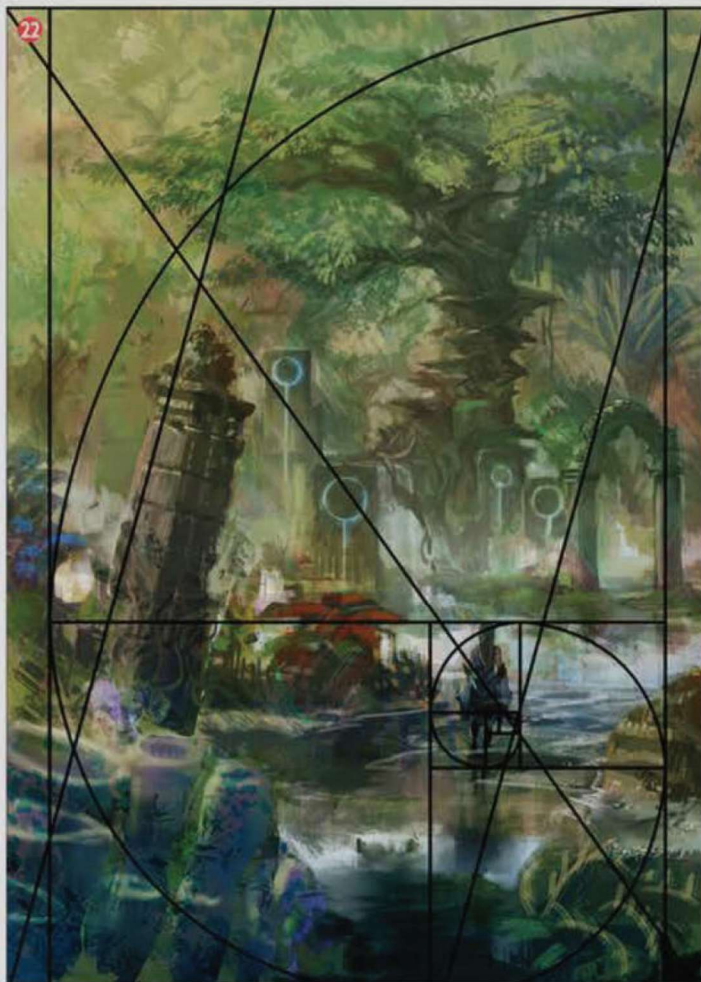

13 Zoom out and check

Pause, move away from the screen, and look at the painting from a distance. It's fine to zoom out and look at the pictures, but you'll notice more things when you're physically away from the screen. Looking at it from a distance, I realized that it was difficult to convey the overall image because I tried to draw each element clearly.

The reason why it is difficult to convey the image is because "the brightness is insufficient", "there are too many elements", and "the shadows lack unity". Brightness is increased by level correction, and a large waterfall flows behind the trees to make them stand out. In addition, I put a strong light behind the stone pillar to exaggerate the sense of distance between the background and the foreground. 25 。
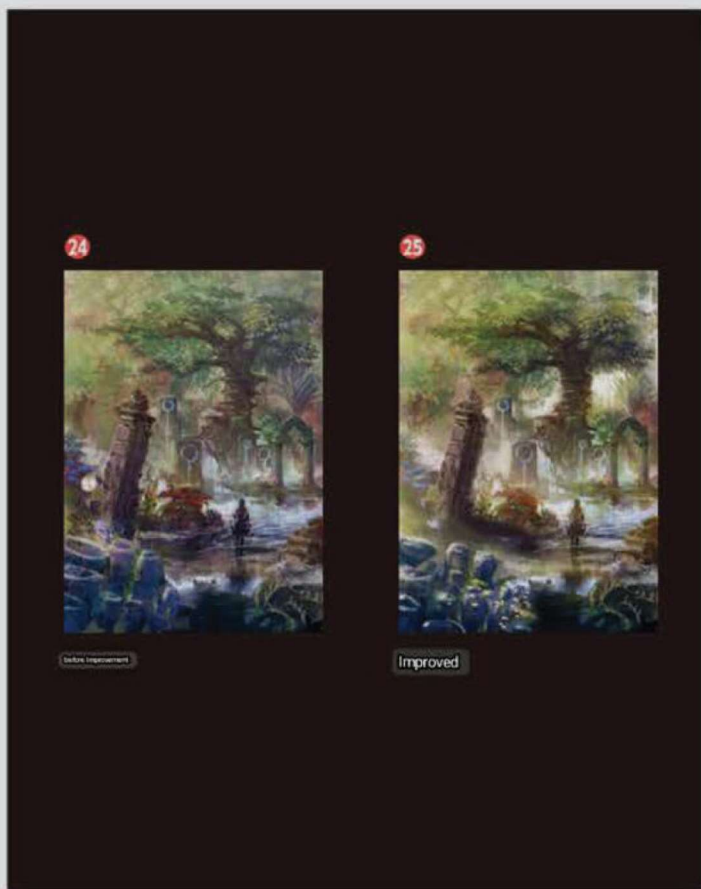
14 Finish the mysterious plant

Finish the plants in the foreground that were temporarily placed. If you apply gradation with an airbrush and add highlights with a watercolor brush (p.16), you will get a disgusting jelly-like texture. However, even with the increased texture, I still didn't like the silhouette.

So I repeat the selection with the Lasso tool, Duplicate (Ctrl+Alt+drag). This operation is exactly the same as what I did in "01 Draw a rough draft". The trick is doing it right. Select the appropriate range, duplicate it and move it the appropriate distance. This appropriateness creates a sense of randomness.

Once the silhouette changes, I use the airbrush and watercolor brush to paint in the texture again. In this drawing, I emphasized transparency. Transparent plants are rarely seen in real life, so that alone adds a sense of fantasy.
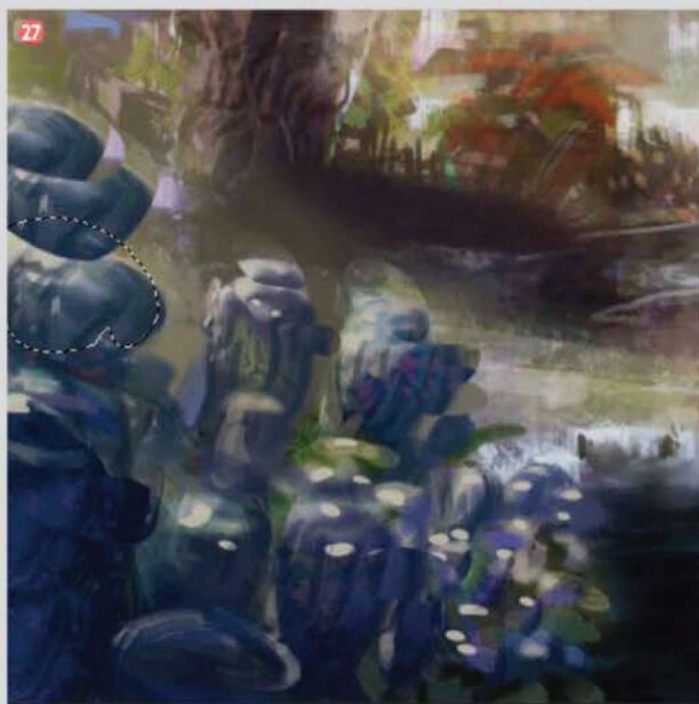
⟨ Point ⟩

How to express transparency

Transparency is achieved by drawing the other side of the object Easy to express. I feel transparent because I can see the green on the other side in the part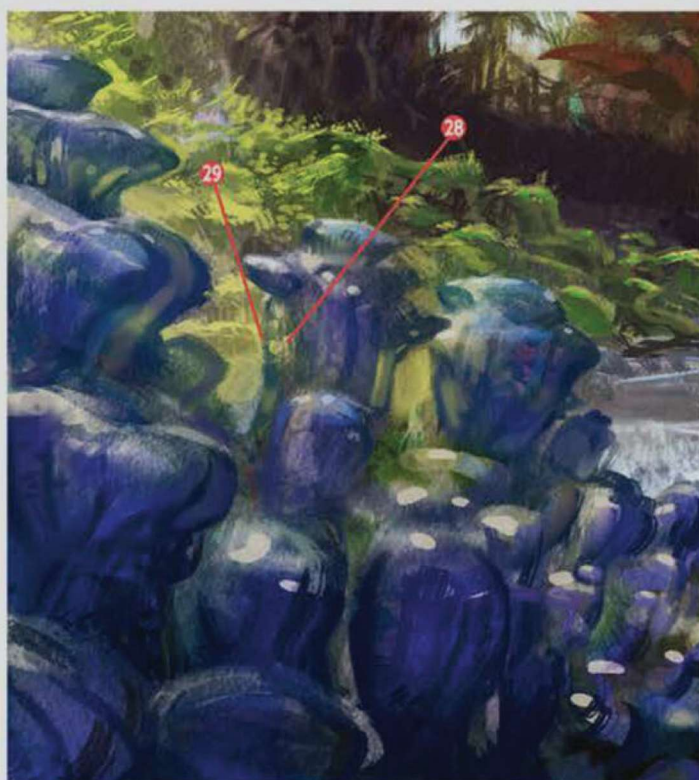 like love. However, if it is only transparent, it will look as if that part is missing, so draw a solid outline like an egg. To create a sense of transparency, use an airbrush to vaguely paint the color on the other side, then use a watercolor brush to draw a sharp outline.

15 Finish the forest

I use the streak brush (p.17) to add slanted touches to the forest. The point is to alternately place bright green and dark green marks. Colors don't come from a palette, they're already on the canvas and taken with the Eyedropper tool. The diagonal touch direction is the same as the light direction. This time, the sun is in the upper left, so touch it toward the lower right.

❴ Point ❵
Oblique touch of the forest

This diagonal touch is a touch that can express the forest very easily. A forest is a collection of trees. And trees are made up of leaves. This touch can simultaneously express the light that passes through the gaps between the leaves3 and the shadows that fall when the leaves block the light. It says forest, but it can be applied to any plant with many leaves. I use it when drawing all kinds of plants.

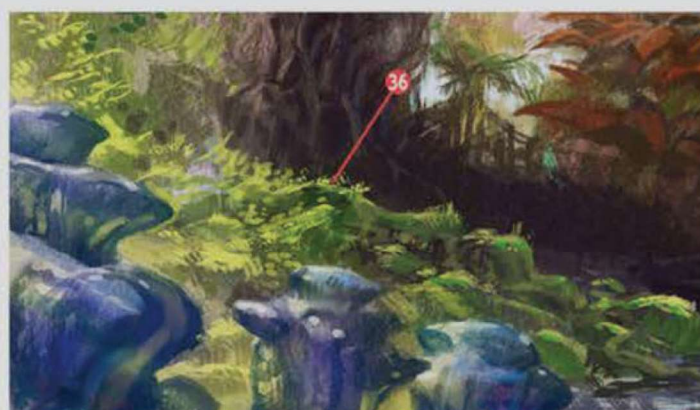See also "Technique: How to draw a forest" (p.152)
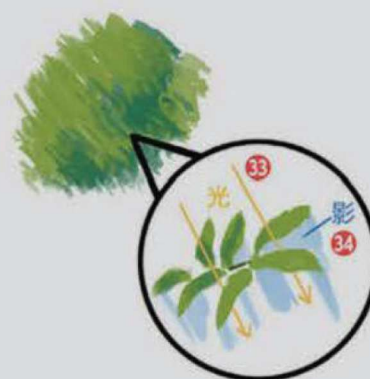
16 Draw and finish the past

Draw the moss using the chalk brush and streak brush. In the old days, they grew along the topography, so rather than depicting the past, I was conscious that I was depicting the green topography. The moss in 35 the background doesn't need much fine touches, just draw the bright green areas on the surface. The moss in the foreground similarly draws a green terrain. However, the parts that are exposed to light can be made more realistic by adding detailed touches that are conscious of the slight leaves. If you try to force a distant view of a small object that can only be seen up close, you lose the sense of distance.

If you draw various parts of the plant like this and finish it, it will be completed.

how to draw trees

I will introduce how to draw a single tree. Once you learn the basic shapes, you will be able to draw various shapes by applying them.

## draw a basic tree

I will show you how to draw the simplest tree.

01 Decide on a basic color

Decide on the base color of the leaves. In general, use colors that are mid-saturation in the middle of the color palette.

02 Draw a silhouette

Draw a leaf silhouette with the Lasso tool. I intentionally shake my hand to make it look jagged and draw an image of several balls being combined. Again, the important thing here is the balance between the overall sense of rhythm and the sense of randomness. While creating a rhythm, be aware of a natural randomness so that it does not change uniformly. This sense of randomness cannot be acquired overnight, so let's do our best.

03 Draw the shadow gradation

Turn on [Lock transparent pixels] for the silhouette layer and use the airbrush to draw the shadow gradation. I often use shades of blue. If you have an image of light coming in diagonally from the left, you should be aware that a shadow will be cast diagonally to the right.

04 Draw a leaf touch

Take the base color with the [Eyedropper] tool and draw in the leaves with a chalk or streak brush. When I say leaves, remember that I am drawing a cluster of leaves, not individual pieces.

05 Draw the trunk

Draw the trunk easily with a chalk brush. You can also use the leaf shadow color as is. If the trunk is thin, the impression of the silhouette will be lost.

> **Memo Communicate trees with silhouettes**
>
> The basic representations of trees introduced here are important when drawing any kind of tree. This is because the amount of information can be increased as much as you want by drawing or compositing photos. First of all, let's aim to be able to convey "trees" with simple touches and silhouettes.

①

center of pallet
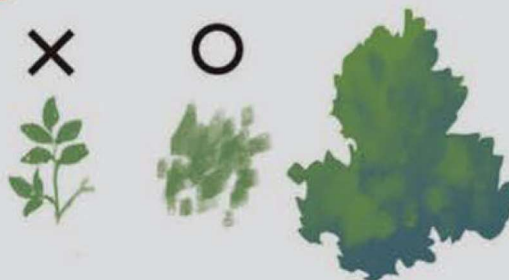
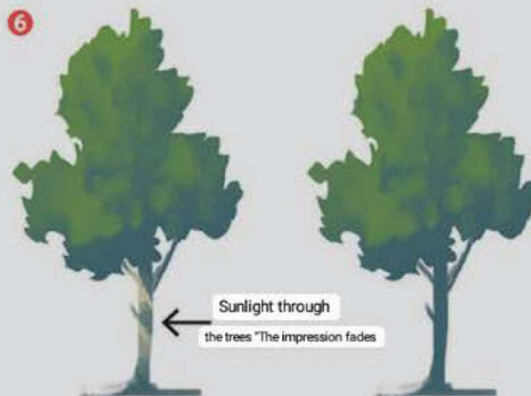**②**
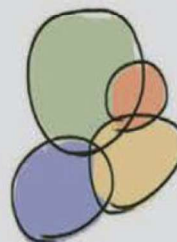
a ball of balls

③ rhythm

④ 光

⑤ × O
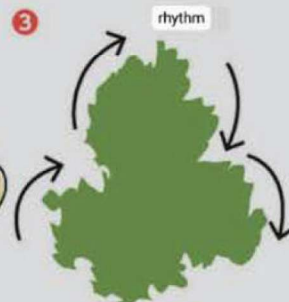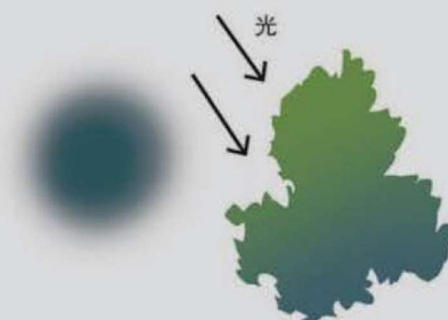
⑥

Sunlight through the trees "The impression fades

draw different trees

Here are some examples of different trees. The drawing method itself is based on the method introduced earlier. "Silhouette" "Rhythm" "Random feeling" If you can do these three things, you can draw any kind of tree.

~ish silhouette

Coniferous. The point is the slanting, twisting touch.

Poisonous mushroom style. Toadstool-like colors and sense of rhythm ,

Flame Movement of flame, rising up Touch.

Weeping willow. Downward touch to feel weight.

Basic wooden style. A touch that draws a circle to create a fluffy feeling.

Giant tree style. The point is that the trunk is thick compared to the overall size.

Haunted style. It stretches sideways, twists and turns, and gives off an unhealthy feeling.

oak style. The dynamism that the branches spread out from the root all at once.

dead tree. The branches are thin and lonely.

Street tree style. Symmetrical, organized atmosphere.

Enju style. Leaves a touch of streak brush.

coconut tree style. Deformed to convey the characteristic jaggedness of the leaves.

{ Point }

~ish silhouette

The silhouette will make a stronger impression if you can express its characteristics in a single sentence, such as "a tree that looks like a mushroom."

how to draw a tree trunk

I will show you how to draw a tree

trunk. To make it easier to

understand, I also painted the leaves.

01 Draw a silhouette

Silhouette is the most important. Draw the silhouette

of the tree with an elliptical brush (p.16) with [Opacity:

①. 100%]. Try not to think about the shape of

the trunk and the shape of the leaves separately.

The leaves and stem are two in one. You can also

incorporate some kind of natural pattern, such as

slowing and slowing like ocean waves.
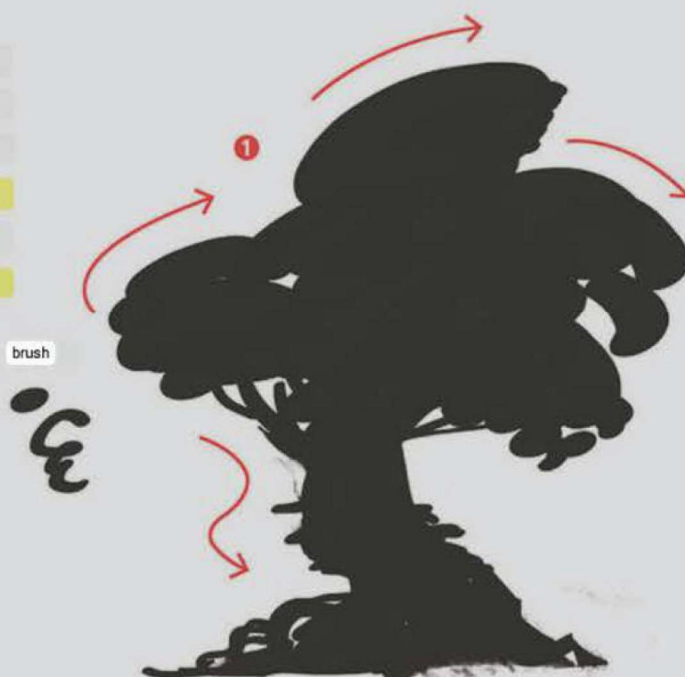
brush

02 Draw a gradation Turn on [Lock

transparent pixels] on the silhouette layer and add color with an airbrush

while paying attention to the direction of the light ②. Draw a line

of light that enters diagonally on the trunk. This is the light that

has passed through the leaves. First of all, it is important to create

a smooth three-dimensional effect.

光

103|Draw sharp shadows

Draw sharp shadows. The trick is to use a chalk brush to add

sharp shadows to the line of light drawn in step 02.

By adding shadows to the vague light, the three-dimensional

effect increases and the whole is tightened.

Sharp

shadows in the light

04 Draw sharp highlights Draw

sharp highlights where the soft light hits the trunk. Instead of sharpening the whole, it draws in only the areas that are hit the most by the light, giving it a hard look. By applying fine and sharp touches, you can express the luster of the bark.

like drawing

④

05 Draw the shadow of the trunk

Draw the flow of the surface even in the shaded part of the trunk. When it gets dark, the human eye cannot perceive the texture. Don't overdo it, and keep a sense of rhythm here as well. Instead of drawing the roots directly, the part where the roots of the tree are intertwined is indirectly expressed by drawing the gaps between the roots.

⑤

draw a gap
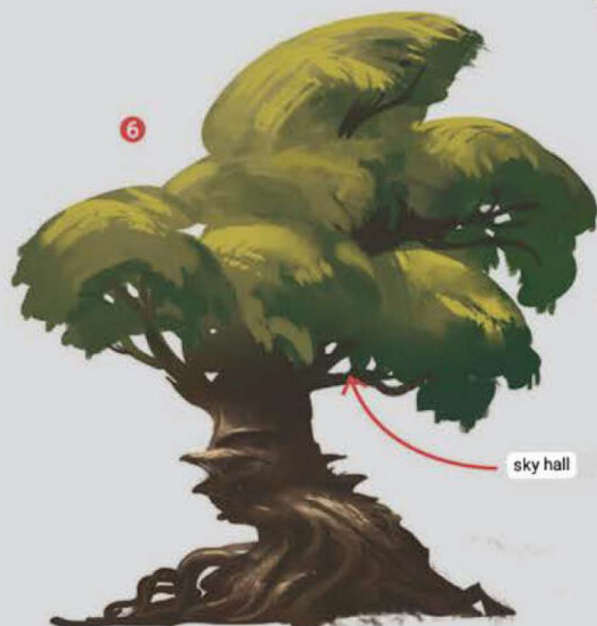
06 Adjusting the silhouette

Adjust the silhouette with the [Eraser] tool and touch the whole to complete. The trick to making a tree look cool is to draw a skyhole. A skyhole is the sky that can be seen through the gaps between branches and leaves.

⑥

sky hall

how to draw a forest

In the actual background, I often draw a forest with multiple trees rather than drawing a single tree. Here are some tips for drawing forests.
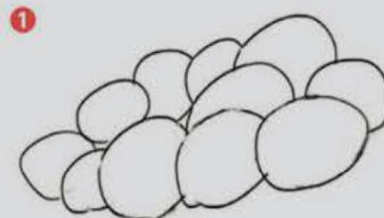
Draw a forest with the image of an egg

I will show you how to draw a simple forest using the image of an egg.

01 Draw a nest with eggs Draw a line drawing of several eggs. Here too, it is important to create a sense of rhythm by adding variety to the placement, size, and curves of the eggs.


①

02 Draw a silhouette

Create a layer below the line drawing of the egg and draw a silhouette with the basic color (2). The basic colors are the same as in "Basic Trees" (p.148). You can use the chalk brush or the [Lasso] tool. Again, while creating a rhythm, try to create a natural sense of randomness so that it doesn't change uniformly. The point is to make the silhouette one size larger than the egg nest.

②

③

Light

光
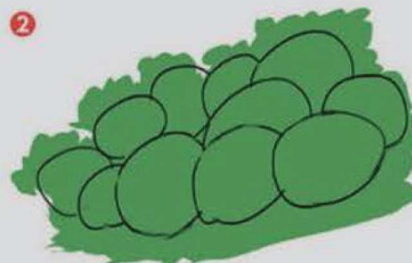
03 Draw a shadow gradation Lower the opacity of the egg line drawing and add a shadow to the egg with an airbrush to create a three-dimensional effect. Until you get used to it, forget about the forest and imagine that the eggs are shaded. Pay attention to the direction of the light.

④
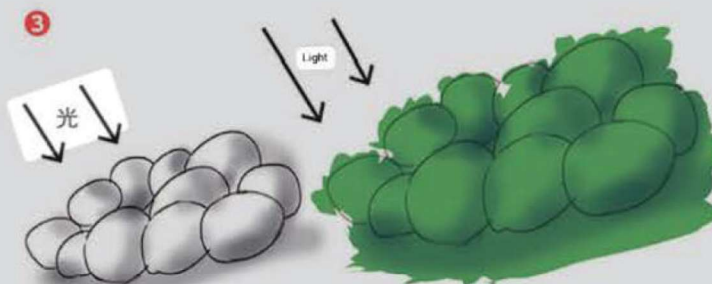
Mold

04 Growing mold on the egg

Create a layer on top of the line drawing, and use a chalk brush to add wood touches. I like the image of a fluffy capi growing on an egg. The line drawing of the egg is drawn out with mold.

⑤

05 Draw the edge of the forest

Add strong shadows to the edge of the forest. If you draw a few trunks here and there, it will look more like a forest.

{ Point }

Capturing a three-dimensional effect

while being conscious of the mass The method of converting a tree into an egg and capturing it three-dimensionally, as introduced here, is essentially the same as the "basic tree" method. A forest is made up of trees. In the same way, a tree is made up of many leaves. By the way, if you change the shape of the egg into a cone, you can easily draw a coniferous tree.
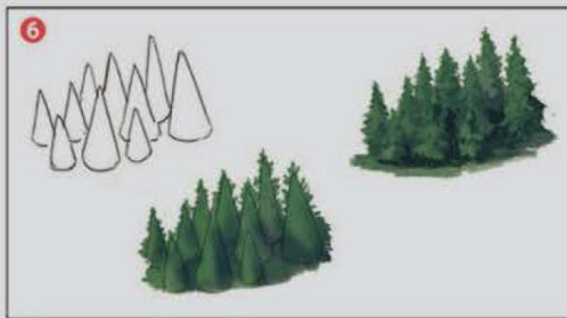

how to draw the inside of a forest

01 ● Tree in front and gradation
Drawing the tree

First, draw the tree in the foreground. Please refer to "Basic Tree" for how to draw. Next, create a layer under the foreground and create a 3-layer gradation with an airbrush. Green on top, white in the middle, and blue on the bottom.

02 Add a slanted touch Draw

the leaves and grass. Take the gradation color with the [Eyedropper] tool, and add diagonal touches with a brush that produces lines. The diagonal touch is very useful when drawing forests, and can express the flow of light at the same time as the leaves.

03 Draw the trunk

Arrange the stems while keeping in mind the sense of rhythm. The color of the trunk is the same as the color of the undergrowth. can be used.

how to draw weathering

There are many motifs that require weathered expression in fantasy, such as old castles that give a sense of history and decayed ruins. Beautiful weathering makes you feel the flow of time and creates a sense of rhythm in the painting.

How to draw basic weathering

We will introduce the basics of weathering expression that can be used with various materials such as stone and wood.

01 ■ ❨ Make the original shape

If you draw the shape before weathering, depending This makes it easier to express the changes that occur. practice on the weathering, this step can be skipped.

❶

02 Trace the corner and crush it

The corners of objects outside are eroded by wind and rain and become rounded. As if tracing the sides of the figure, fill in the corners of the faces ②. As for the color, use a slightly lighter or darker color than the one next to it.

❷

03 Draw scratches and dents

Draw scars and dents with a dark color. The corners of objects are particularly susceptible to scratches and chipping. Remember your school desk? Were there many scratches on the corners of the desk?
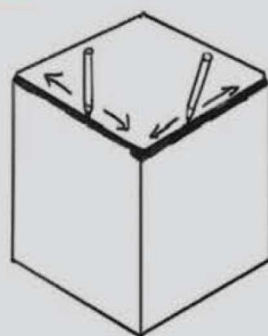
trace the corner

❸

04 Draw highlights

Add highlights to blemishes. Scratches on objects are three-dimensional. It's difficult to imagine a scratch in three dimensions, so let's imagine a crater on the moon instead. The point is that the edge of the wound is raised. Add highlights while paying attention to the direction of the light and the bulging of the edges.
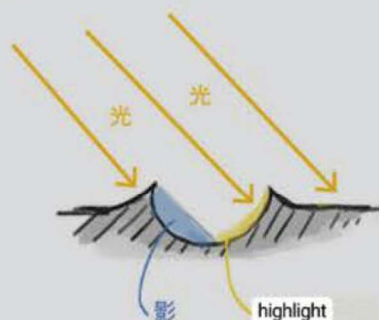
❹

光 光

影 highlight
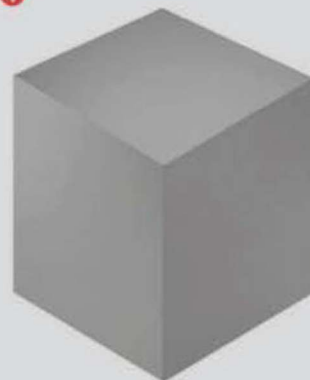
The idea of weathering in the background

Decide on the expression by considering the material and structure. Let me give you two examples.

🟢 **wooden building**

Wooden buildings rot and warp when weathered. Sublimating this distortion into the charm of the painting is how to use it as a weathering tool. Try not to draw vertical lines, and create a pleasing change in the silhouette with a sense of rhythm.
Remember that what you want in a painting is not "correct weathering" but "beautiful weathering".

❺

| Weathering = Rhythm

●**Masonry weathering**

Stone does not rot, so it is characterized by crumbling rather than warping. If it is distorted, it is caused by loosening of the ground, and it is distorted diagonally while maintaining a straight line. Cracks and flaking may occur in the block itself, but since there is a distance in the background, it is important to convey that it is "weathered" at the silhouette level. For example, the characteristic arches and pillars with missing teeth convey the image of "weathered and aged."

❻

Tell the weather with Nemo silhouette

The "basic drawing method of weathering" introduced earlier is the basis for drawing weathering, but when actually drawing the background, it is also important not to be too conscious of the material. This is because the background is at a distance from the motif, so the texture information is lost. people and still life

The background of a person who is proficient in such things often expresses too much texture and loses the sense of distance. The important thing about the background is to convey that the silhouette is "weathering".

Sky the palace of
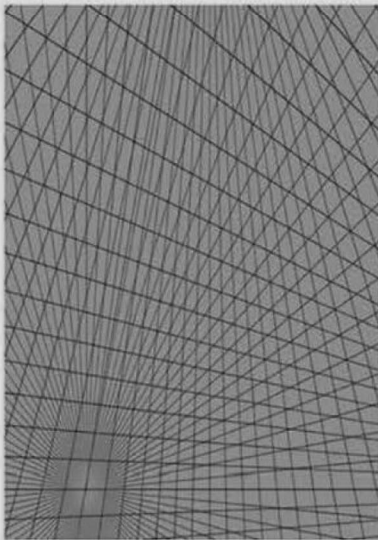
① Create a perspective

② Black and white rough

③ Layout adjustment

④ Trial and error

❺ draw the whole

6 finishing

I will explain how to draw a magnificent background using three-point perspective. I drew a huge palace towering in the sky with the intention of using it as the cover illustration for this book. We aim to create works that convey the atmosphere and magnificence of fantasy to everyone. The composition seen from below is also a technical metaphor for the painting. The picture is a world where there is more and more, but I hope that reading this book will help you climb even a little higher. In addition, I will also introduce the way of thinking when drawing pictures at work. Part of the process involved in creating the cover for this book is also included. Please note that this is only an example and may not always be the case.

2816×4000px

about 12 hours

making

01 draw a perspective grid
(main vanishing point)

This time, I will draw a perspective grid using the three-point perspective method. Freely transform the perspective grid drawn with the perspective brush (p.16) and place the first vanishing point at the bottom left. Since this vanishing point is within the screen, it has a strong influence on the composition. This is called the "main vanishing point". The main vanishing point is often placed in a key part of the painting to attract the eye. Originally, I planned to put the book title on the top right, so I had to put the key point of the picture on the left.

Reference "Technique: How to draw a perspective grid" (p.116)

❧ Point ❧
grand = big

A grand picture is a picture that conveys its size. This time, I will use three-point perspective to convey the size of the sky and the enormity of the building. The three-point perspective projection has a third vanishing point in the vertical direction, which is good for conveying enormity and height.

### 02 Draw perspective grid (horizontal
vanishing point)

Set the perspective grid of the horizontal vanishing point ②. I changed the color to blue. Since it will be outside the screen, stretch the perspective grid drawn with the perspective brush and move it to the right.

❧ Point ❧
perspective grid color

Three-point perspective has three vanishing points, so it will be easier to understand if each line is colored differently. Here, the main vanishing point is red, the horizontal is blue, and the vertical is green.
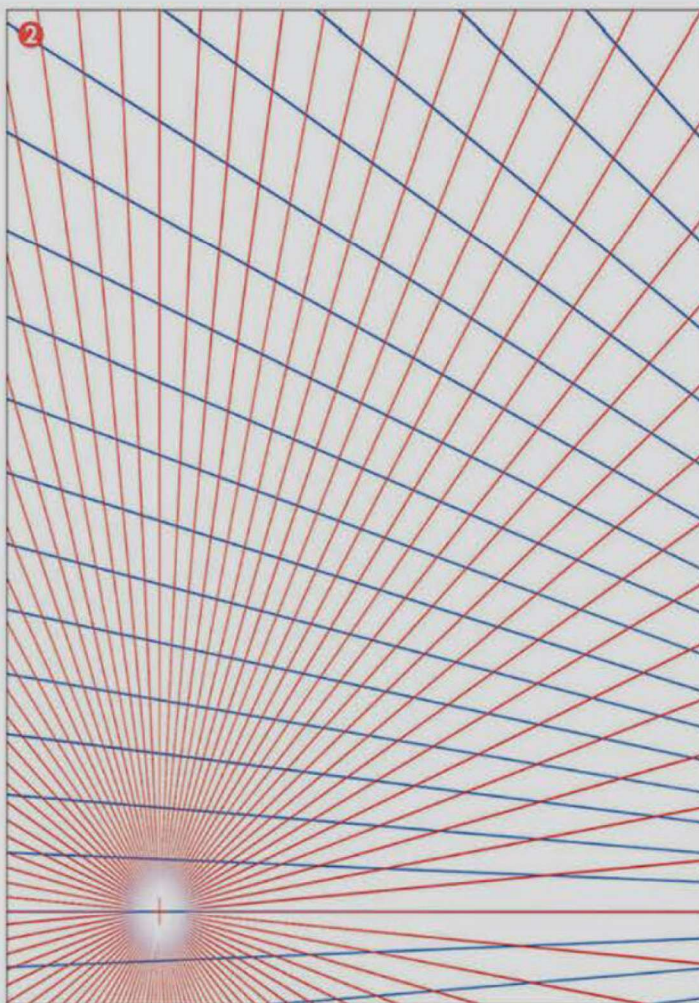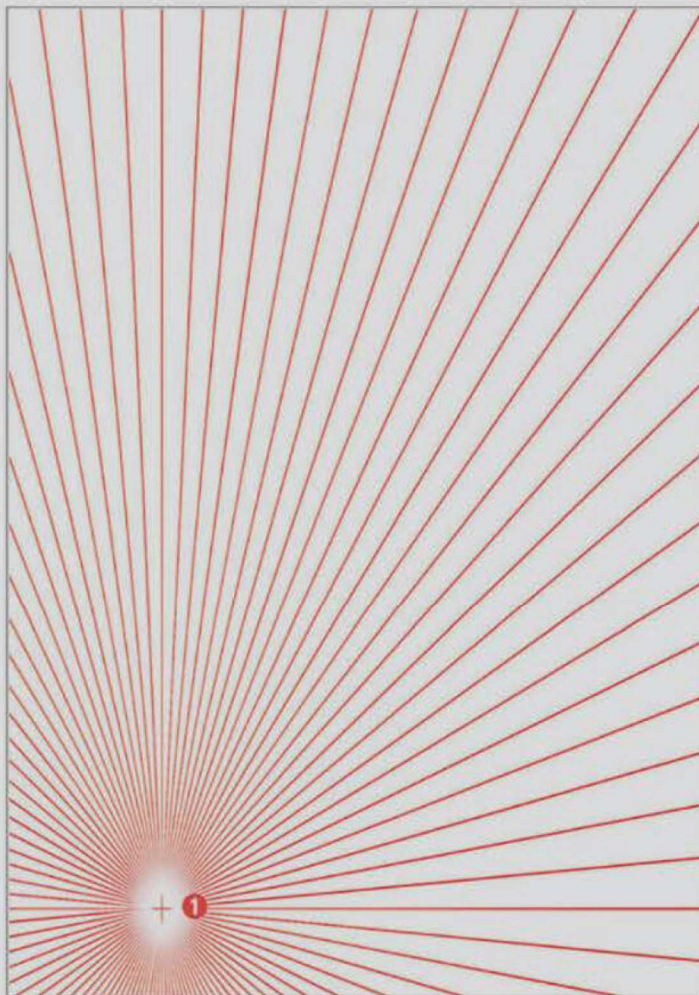
perspective grid (vertical vanishing point)

Place the third vanishing point outside the screen.

Transform the perspective grid drawn with the perspective brush vertically and move it to the top of the screen.

◦ ∘ ⟨ ∾ ⟩ ∘ ◦

Organize by switching Nemo layers

In the current state, there are too many birth grids, so I don't think you know what's going on. Once you get used to it, you can leave it as is, but if you're not used to it, I recommend using the layer on/off function to display only the perspective grid you need and continue drawing.

04 draw a black and white rough

Create a layer under the perspective and draw rough with airbrush (p.16). This picture is a copper illustration, so I have to pay more attention to the placement and composition than usual. While drawing with that in mind, I try not to fix the image too much in the rough stage so that I can make adjustments later. In such a case, the airbrush, which is a brush with strong bokeh, is ideal.
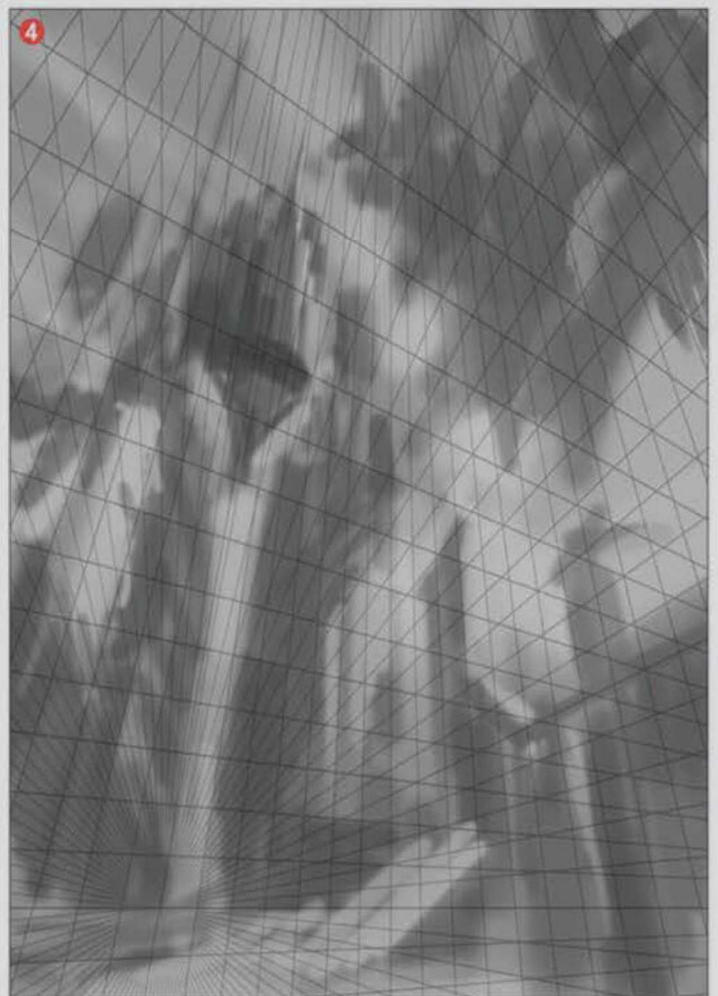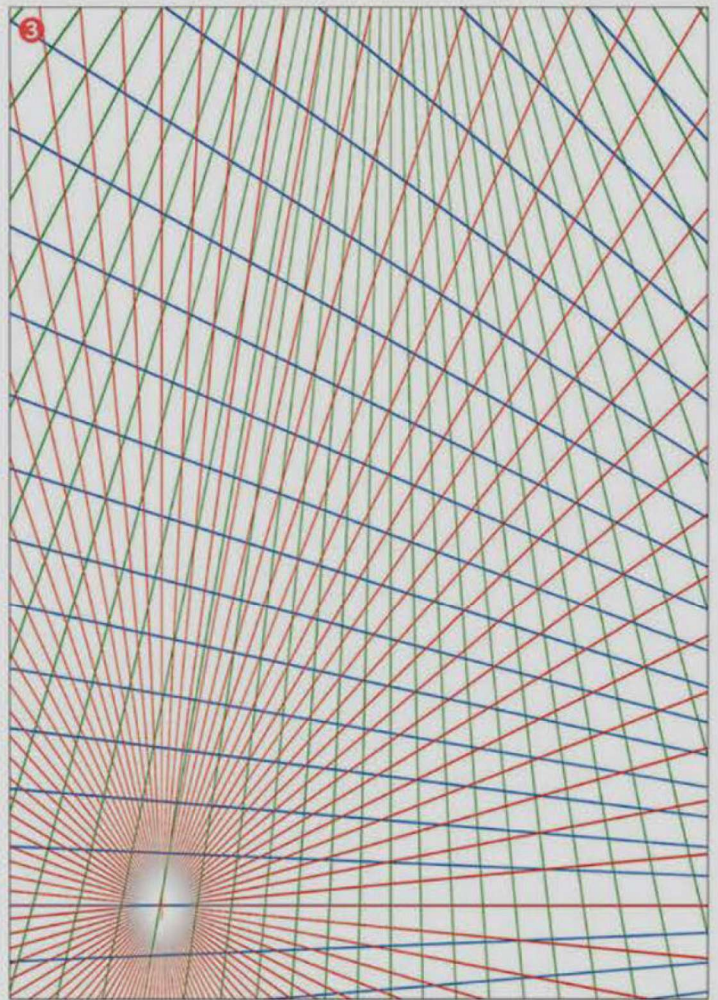
❦ Point ❧

Trace Perth

When drawing in three-point perspective, move the brush as if tracing a perspective line.
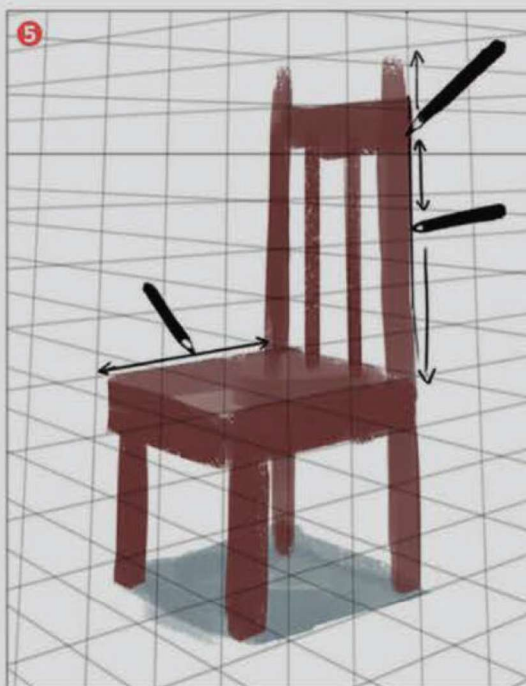
Trace Perth

05 Undercoat

Create an [Overlay] layer and fill it with sky color. I put yellow, which is the key light for this time, on the right side of each element, imagining that the light source is on the right side outside the screen.

❦ Point ❧

Use sky colors for grand paintings

"Large" and "high" can be rephrased to mean that the distance per side is long. In other words, to show magnificence, all you have to do is create a sense of distance. Aerial perspective (p.23) is good for creating a sense of distance.

It's easy to see if you look up at Tokyo Tower or Skytree from below. The top is a mixture of sky colors in aerial perspective. By reproducing it in a picture, you can convey the magnificence. Epic paintings make heavy use of sky colors for aerial perspective.

06 Draw a silhouette of a person

Draws the silhouette of a person by increasing the overall contrast. I added the moon using the Elliptical Select tool because the top right felt lonely.

Since the sphere is a circle when viewed from any direction, use the [Ellipse] [Selection] tool to fill the selection area and draw it. Elliptical Select tool can be used while holding down Shift to draw a perfect circle.

❦ Point ❧

Draw a person in a grand picture
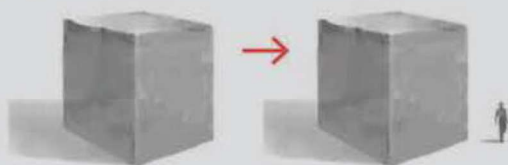
For grand paintings, draw a person or a two-story building. Humans perceive size by comparing multiple objects. The presence of a person next to the box is the first indication that it is large.

07 Adjust layout

This book is a bound book. The illustration may be hidden depending on the design of the obi. Try applying the きさ approximate size of the obi. I then noticed that the main vanishing point was almost invisible. In this way, the power of the picture cannot be conveyed. I boldly select all the layers, including the perspective grid, pull up the whole with free transform, and add the missing lower part.
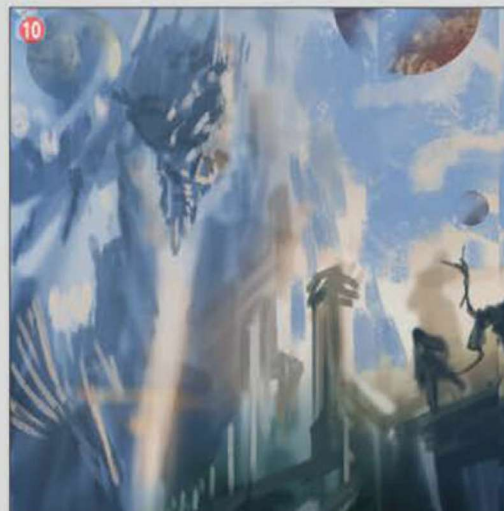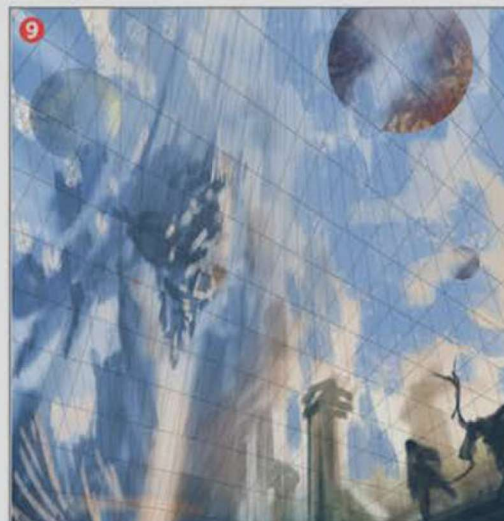
❦ Point ❧

Copy and fill in the gaps

As in ①, it is effective to copy the nearby part and draw from above instead of drawing from scratch for the missing part after moving the canvas. The amount of information is supplemented by the copied background, and it is overwhelmingly easier to fill in the holes than drawing from scratch.

[Simulating the Memo Usage Environment]

When painting for work, it is important to think about what your painting will be used for and to actually try it out. For example, if it is used in a smartphone game, you can check the picture you are drawing on your smartphone screen. If it's a book, print it out and flip through the pages.

08 Draw something that gives a sense of perspective

It is also important to give a strong impression of the perspective of the three-point perspective method in order to create a grand impression. Draw decorations along the base grid on the foreground road to give the impression of the main vanishing point.

Source of Memo decoration

The steps extending diagonally down from the road are Gothic-style flying buttresses, and the carvings on the road itself refer to ancient sites such as the Mayan civilization. If you are unsure about architectural decoration, we recommend that you check out the World Heritage Sites.
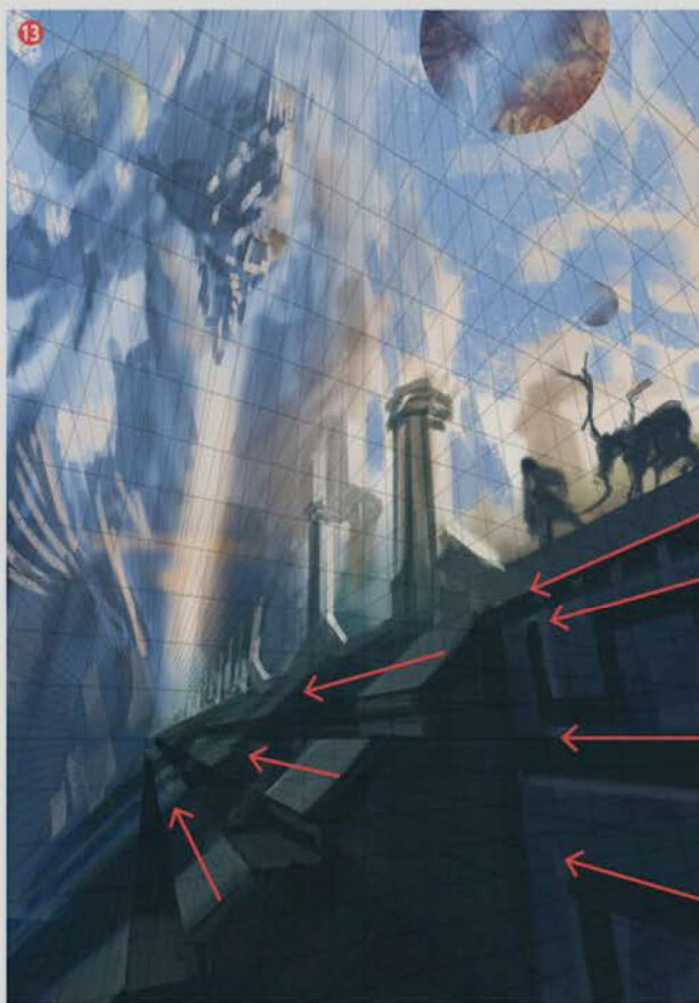
09 Composite photos

The temple is composed of seaside cliffs, and the path is composed of close-up rocks. It is better to use large-scale photographs for grand paintings. Seaside Cliff is a frequently used material.

10 Get opinions from others

I will ask the editor of this book to check the current state of the painting. "I want something gorgeous." "I want people to be conscious of the bleed-through." I received an opinion like this. From here on, I will proceed with drawing while taking into account the solutions to the problems.

Memo The habit of showing others

The important thing to improve your drawing is to get into the habit of showing your work to others. Now I can publish my work on the Internet, so people all over the world can see my work. It takes courage to publish a picture, but it's more fun to create when you get a reaction. There are many things that you will only notice when you show it to others. Don't be trapped in your own world just because you're painting your own world.


11 Draw a bird

Using the Chalk Brush (p.16), draw the bird, keeping in mind the main vanishing point. I define gorgeous paintings as paintings with rich colors and paintings with various motifs mixed together. It would be unnatural to draw flowers like in Scene 2, so I decided to draw birds flying in confusion. I was at a loss as to which color to choose, but this time I wanted to emphasize grandeur, so I decided to use white as the primary color.

Memo Bleed in borderless printing

When printing to the edge of the paper, print 3 mm larger to absorb the effects of paper cutting. This is called bleed. This is because if you print to match the width of the paper exactly, even if the paper is slightly miscut, white areas that are not printed may be visible. The cover illustration of this time will be printed from edge to edge of the paper. The 3 mm vertical and horizontal parts that are outside the paper are bordered in black as shown in ⑦ to reproduce the situation after printing and confirm that there are no problems.
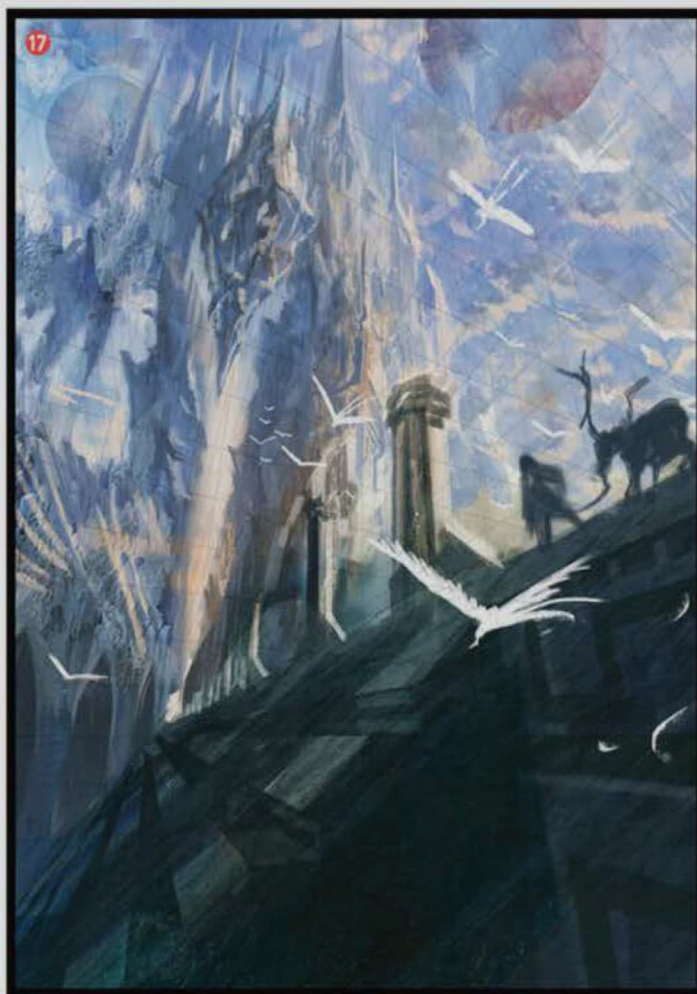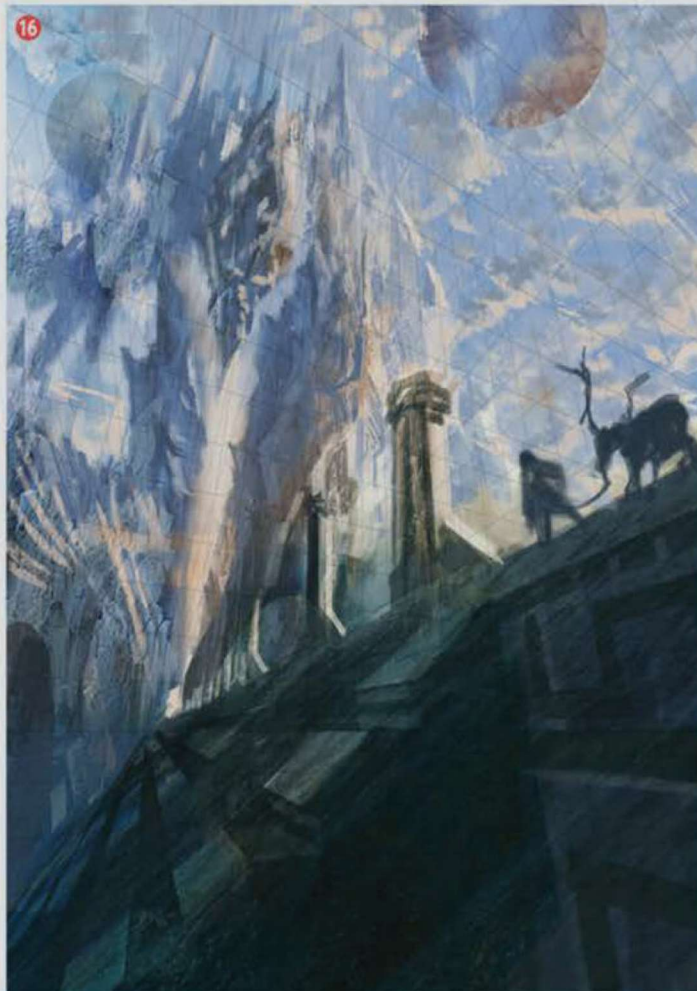
12 Make the sky darker

Create an [Overlay] layer and use the airbrush to paint the sky a bluish color and darken it After darkening **18.** the color of the sky, create a [Levels] adjustment layer to match the color of the sky Darken the color of the main motif and road. At that time, use the layer mask function so that the sky does not have the effect of level correction.
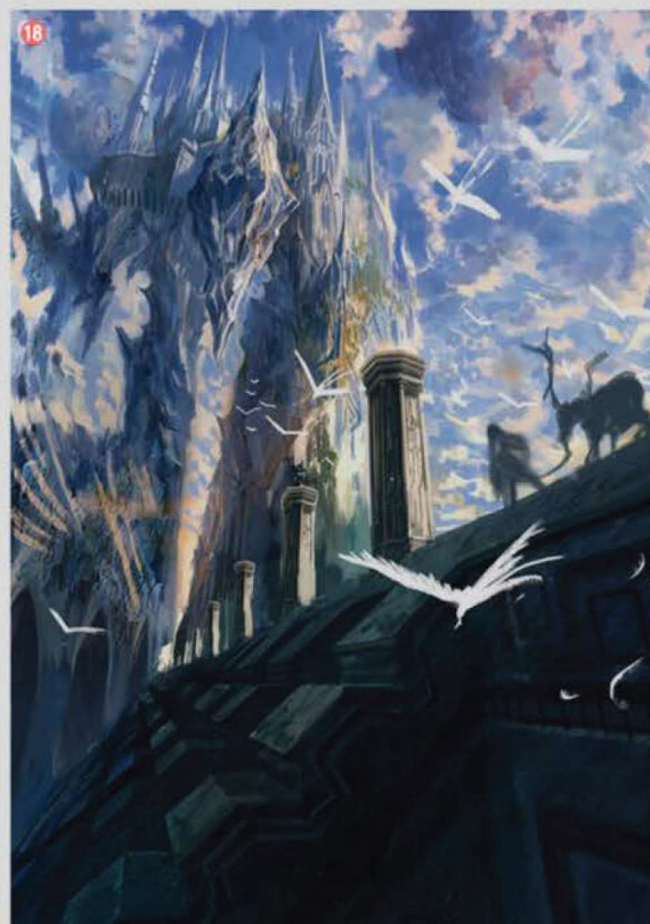
❦ Point ❧
Sky and Shadow Synchro

The colors of the sky and shadows are connected. A darker sky will result in darker shadows, and a lighter sky will result in lighter shadows. When you change the color of the sky, you can change the shadows accordingly to increase the sense of unity.

❦ Point ❧
Using a layer mask to determine the effect range of an adjustment layer As an example, I'll show you how to make only the color of the sky red.

1. Create an adjustment layer

Create a Hue/Saturation adjustment layer by selecting Layer > New Adjustment Layer > Hue/Saturation from the menu.
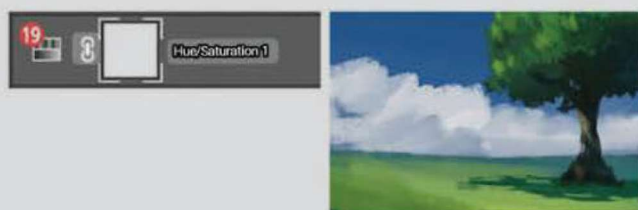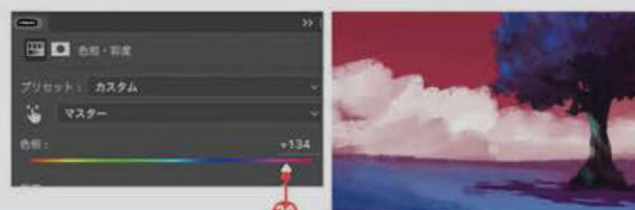

2. Change the hue

If you move the [Hue] slider to the right to around "+134", it will turn red. However, in this state, the hue of the entire picture has changed.
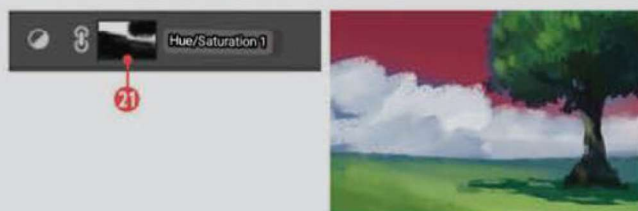

3. Mask the layer

After clicking on the layer mask thumbnail, I use an airbrush with [Opacity: 100%] and color black to trace the trees, clouds, and meadows as if I were drawing normally. Now you can restore the original color to the non-sky area.

Tips Manage masks in black and white

The black part of the layer mask thumbnail is the masked part. The effect of [Hue/Saturation] does not occur in this black part. The layer mask uses black to completely obscure it, and white to have no mask. You can also do things like half the effect of Hue/Saturation by painting a neutral gray.

13 Trial and error

The clouds are noisy and the main motif is difficult
to understand, so I use a chalk brush to paint them
blue and erase the clouds.

Then, this time, I got the impression that
something was missing. Pattern 2, in which mysterious
rocks circle around the castle, and Pattern
2, in which a large number of birds are added,
are tried out on different layers. It is important
to try here as well. No matter how good an idea
you have in your head, in most cases it fails
in practice.
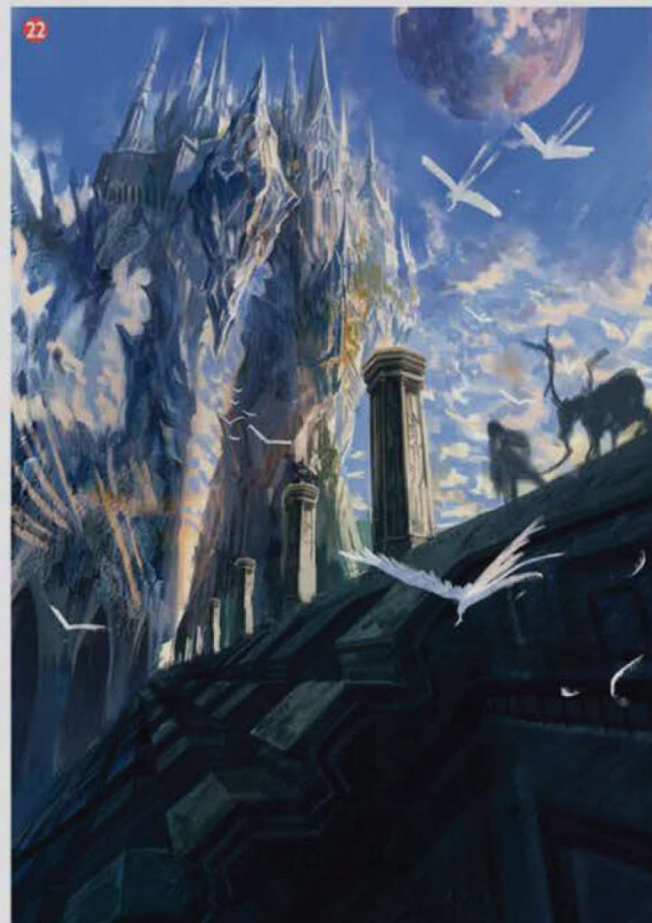
After listening to the editor's opinion, I finally
decided to go with 2.

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Have the Memo pattern checked

If you are unsure about the pattern for your work drawing, it
is a good idea to have the person concerned check it once.
It would be even better if you create four patterns of initial
rough composition and get their opinions.

Design palaces

14
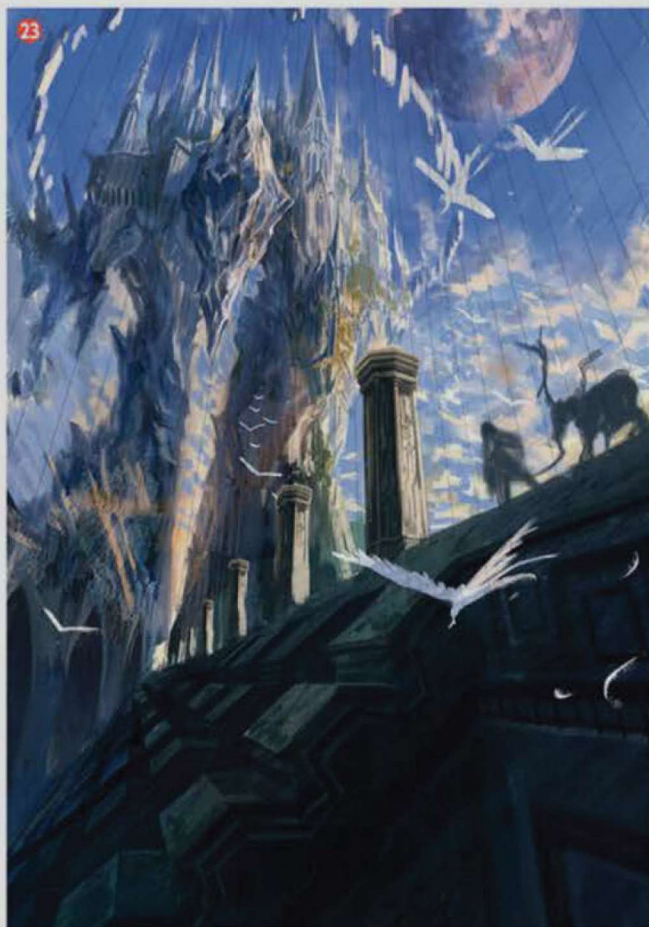
Remove the existing giant crystals and draw a castle wall to finalize the design direction. Since it is a cover illustration, I gave priority to catchy and easy-to-understand that everyone will like. When people pick up this book, I give top priority to having them think, "This is the kind of picture I want to draw." So throw away all your personal settings.

When I draw for work, I think about what I want to convey most. Something that can be written in one sentence, such as wanting to look cool, wanting to look beautiful, wanting to feel scary, etc., is good. This sentence takes precedence over everything else. A picture that has too much to say will convey nothing in the end. What I want to convey most with this work is "magnificence that many readers want to draw".

❦ Point ❧
Grand design is complexity

The trick to a design that feels grand is to make it complex.

It is important to add complexity at the silhouette level, not just surface decoration. If you want to use it as a concrete reference, the Gothic style would be good. This is because the Gothic style was originally an architectural style to convey the greatness of God to the illiterate people.

❦ Point ❧
Spice up your design

A design that has both complexity and flatness can be attractive. For example, is a complex decorative part, and is a flat part where you can feel the "face" of the castle wall. The key to design is the contrast between parts with a large amount of information and parts with a small amount of information.
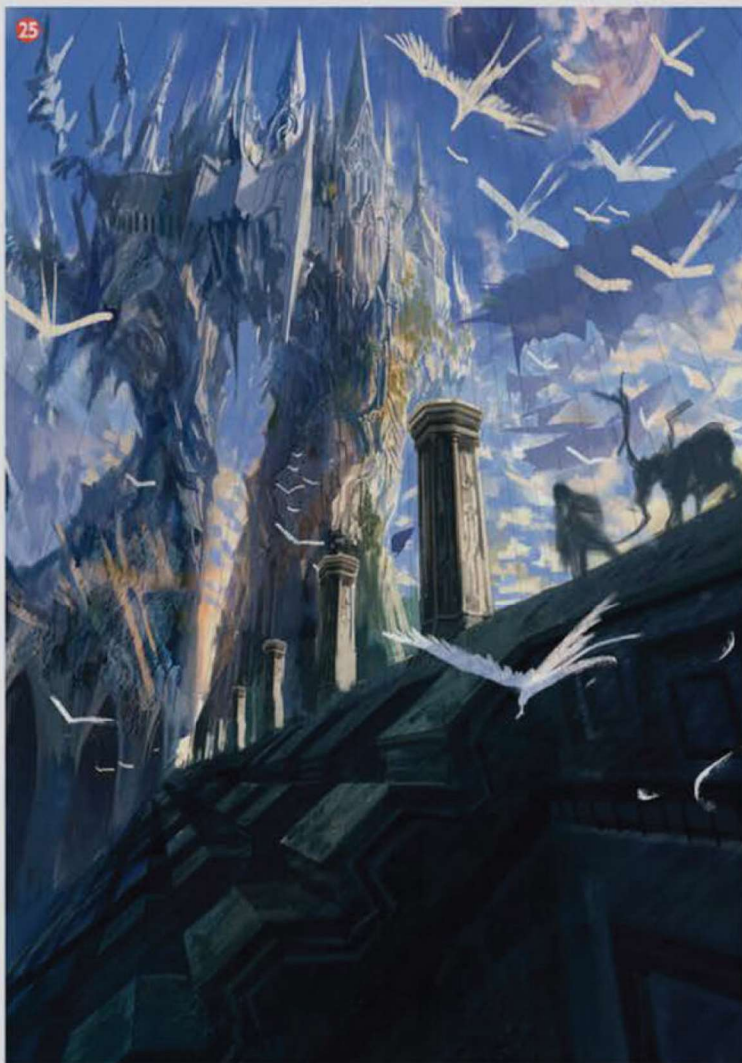
I believe that the essence of painting is "contrast".

Design, eye guidance, arrangement of elements, easy-to-see composition, points to draw rhythm, and the important techniques of slow-paced painting, all of them have a hidden "contrast".

15 Color the sky and draw clouds

I felt that the blue was stronger overall, so I created a Color Balance adjustment layer and added more red to the highlights. The cold impression disappeared and the overall atmosphere became warm.

The bottom part of the screen was too dark and I was a little unsatisfied with it, so I cut it along the perspective and made the sea of clouds visible below.

Use the airbrush to draw soft clouds on line 6. The clouds are devised to flow toward the main vanishing point to guide the line of sight.

わ

16 Combine illustrations

I want to add a little more color to the whole, so I'll composite the illustration with a layer in [Overlay] mode. I used this illustration because there are many warm colors and there are variations in color. When combined, it gives an even more gorgeous impression.
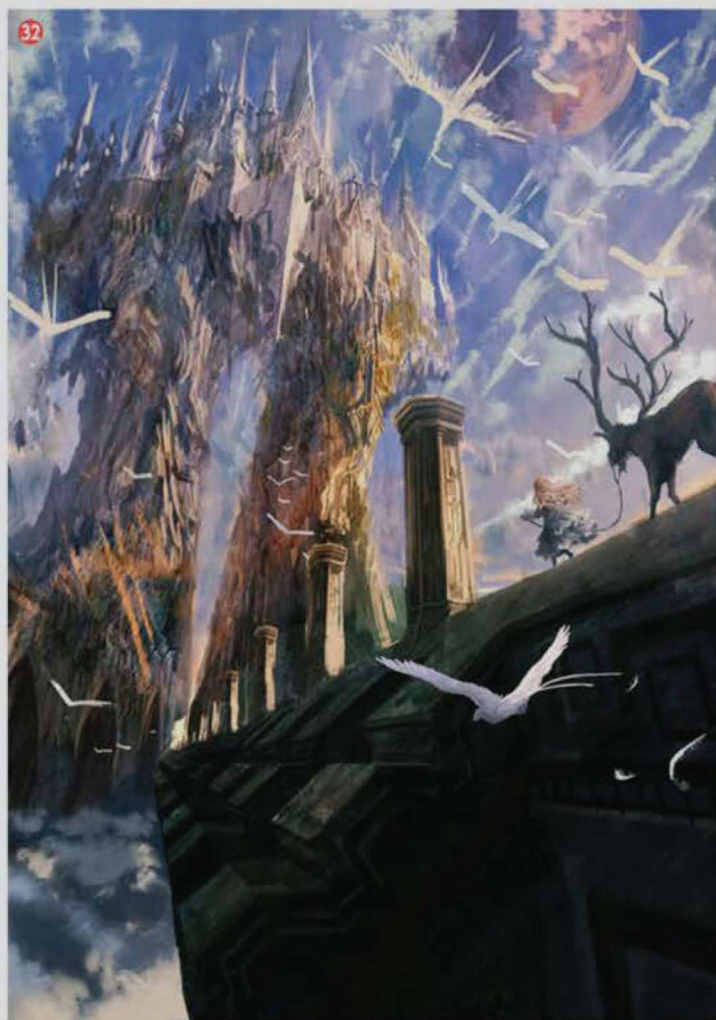
17 Draw the Palace

I draw the palace part with all my strength using a watercolor brush (p.16) and an airbrush. I mainly use an airbrush to express the three-dimensional effect of shadows, and draw highlights with a watercolor brush. 100% of the eyes are here, so you have to be cool. part. Using white as the base color, I draw with reference to Gothic materials.

❧ Point ❧
Highlight areas that express magnificence

Focus on highlighting the parts that express grandeur. On the contrary, the influence is soft and not overly Adjust to the extent. This is because the farther away you are, the stronger the aerial perspective, and the harder it is to see in the shadows. Shadow's assertive. Flatness and sharpness in highlights are the most important. This is an important point not only for bright works like this one, but also for dark works.

## ❧ Point ❧
Draw fine shadows for the decorative parts

If you only draw the highlights in places where fine decorations are densely packed, the highlights will be blown out, and all your hard work will be wasted. Using a watercolor brush with [90% opacity] and color black, I put a small shadow next to the highlights to create contrast and prevent overexposure.

❧ Point ❧
Draw a huge building in the distance

By drawing the silhouette with a slightly darker color of the sky and drawing the highlights with a slightly lighter color of the sky, you can create an expression that blends into the air. This is a useful technique for drawing large buildings in the distance.
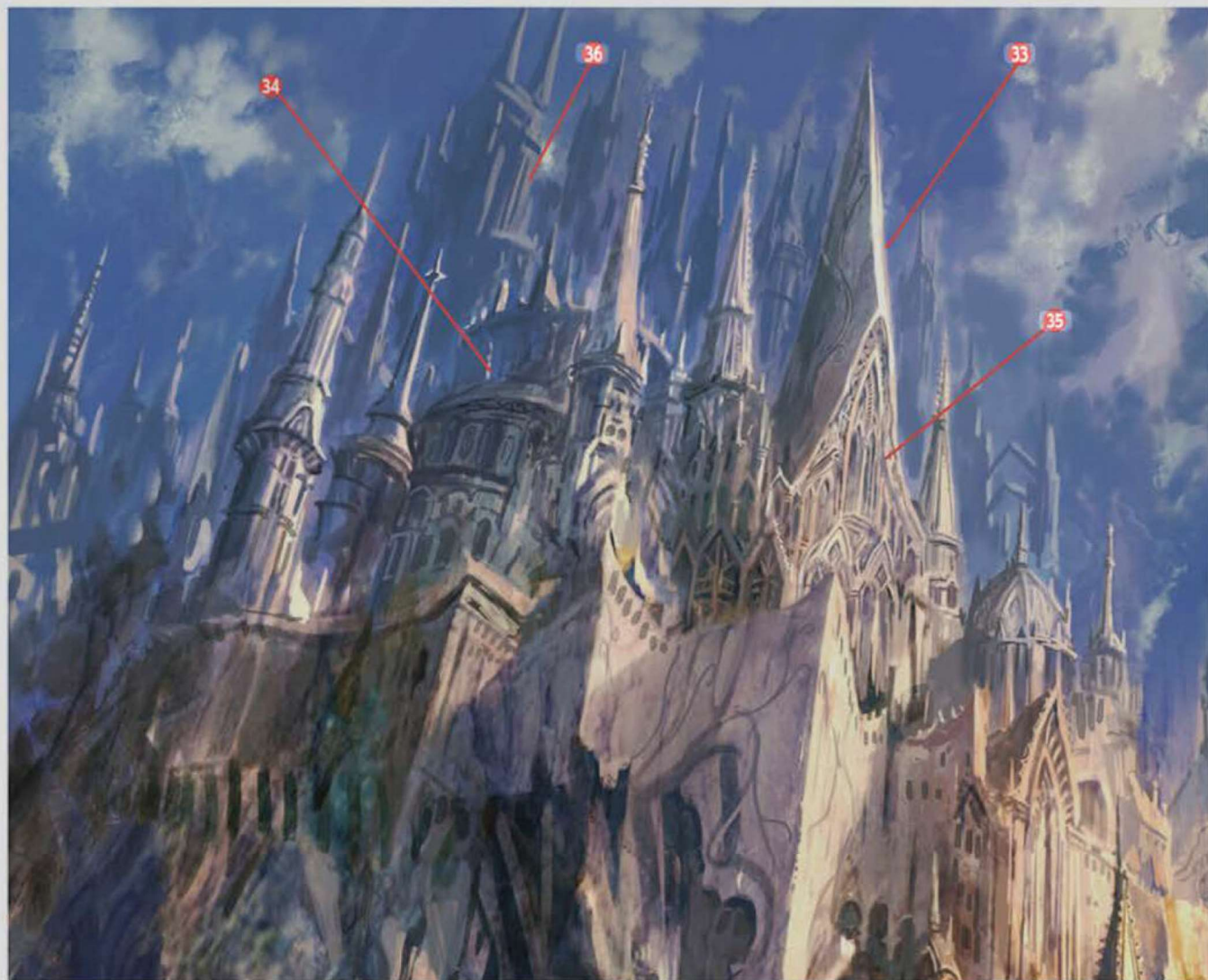
18 Draw rocks

I use the watercolor brush, horizontal brush (p.17), and airbrush to paint in the rocks. Instead of picking colors from a palette, I pick colors that are already in the picture with the [Eyedropper] tool. For painting, use a watercolor brush and horizontal brush to sharpen the highlights, and use an airbrush and horizontal brush to soften the shadows. The trick is the same as 17.
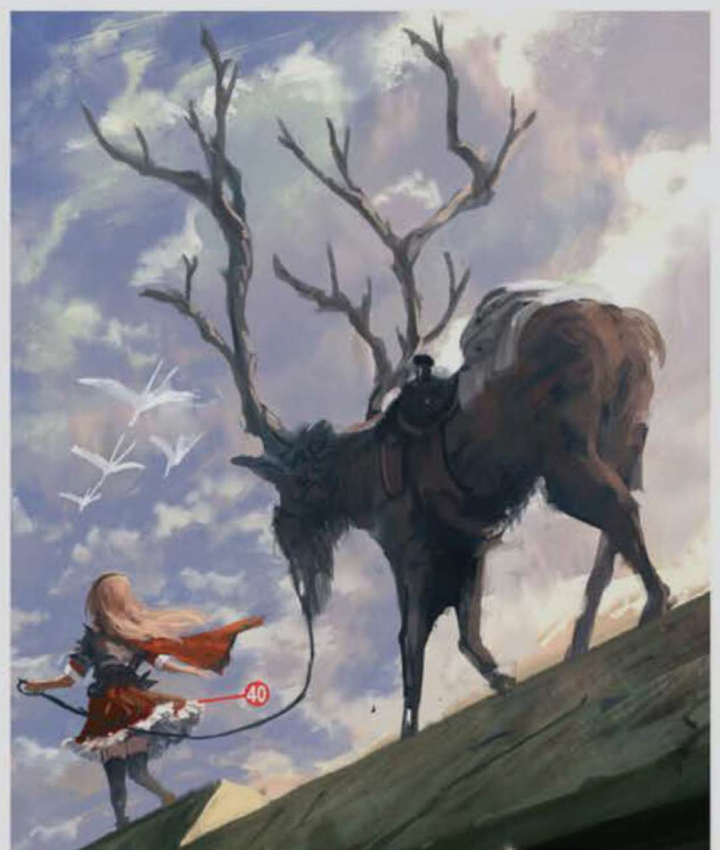
❮ Point ❯

SF design of ancient civilization

The rock was designed with the image of SF-like ancient civilization. The rock part was created by an ancient super-civilization, and the ruins of the ruined civilization were used to build the palace part. A common sci-fi design of ancient civilizations is a combination of regular curves and straight lines, such as . It also appears in the design of Scene 7.

19 Draw People and Animals

Draw a person with an elliptical brush (p.16) set to [Opacity: 90~100%]. I don't use the watercolor brush because I want the character to have a smooth feel rather than sharpness. To make the person stand out, I used red, which is rarely used in this painting, for the cloak and skirt. The point of the person is the whiteness of the frills of the clothes and the reflection of the hair. Apply a very small amount of 100% white to the exposed areas of the hair and clothing to make them glow.

For animals like reindeer, I mainly use the streak brush (p.17) to trace the fur. Since the corners spread three-dimensionally, it is better to draw while displaying the perspective grid.

20 Lay the picture down

At this point, it was almost completed and submitted to the editor. This is the temporary layout of the title by the cover designer. I was assuming to put the title in the upper right corner, but this doesn't break the flow of the picture. Part of the fun is being able to see other people's amazing work. After confirming the direction of the line of sight and the overall balance, leave the painting alone for about a week. By laying down the painting one step before it is completed, you will be able to see the work objectively. Have you ever had the experience of drawing something that you were absorbed in, only to find that it was no good the next morning? If you are creating a work of particularly high quality, it is recommended that you insert a process to let the picture rest.

> **Memo The difference between the viewer and the creator**
>
> The biggest difference between the viewer and the painter is the amount of time spent touching the work. Painters spend a long time touching their own work, so they can't see the bad parts of this painting. Don't forget that difference, and always create with an objective point of view.

21 Draw motion blur effect

Use the Fingertips tool on the bird to create some motion blur. Set the brush shape to airbrush with [Strength: 30%]. Stroke the bird in the direction of the arrow while keeping in mind the main vanishing point. The whole crow is blurred, giving a sense of speed. 43。

> **Memo What is Motion Blur?**
>
> Motion blur is the appearance of blurred objects when shooting fast-moving objects. It's easy to understand if you wave your hand left and right and take a picture with your mobile phone's camera. This effect can be used in the foreground to express a sense of speed and realism.

fantasy background
描き方教室

Drawing with Photoshop! Techniques for Inspiring Landscapes

よー清水 著

SB Creative

22 Draw a bird

Finish by drawing in the bird with a chalk brush and an elliptical brush. The bird in ① should not be too three-dimensional. This is because if you darken the shadows, they may be lost in the sky. In this arrangement, the silhouette is more important than the three-dimensional effect. Priority is given to instantly conveying, "Ah, a bird is flying."

⟨ Point ⟩
Aim and draw birds

Birds need to be carefully considered and placed. There are times when I draw something and add it, and on the contrary, it spoils the composition. It is important to think about appropriate placement by turning layers on and off and using free transformation.

Finish by drawing 23 lens flares and glare

On a layer in [Linear Dodge] mode, use an airbrush with [Opacity: 70%] to draw lens flares and glare. It's cool to draw a lens flare casually on the point where you want it to stand out the most. This completes the process.

⟨ Point ⟩
how to draw lens flare

1. Airbrush dots on a layer in [Linear Dodge-Additive] mode.

2. Hold down [Shift] and move the brush sideways to draw a line, then partially erase it with the [Eraser] tool.

3. Lightly draw dark purple or blue on the edges of the screen with an airbrush.
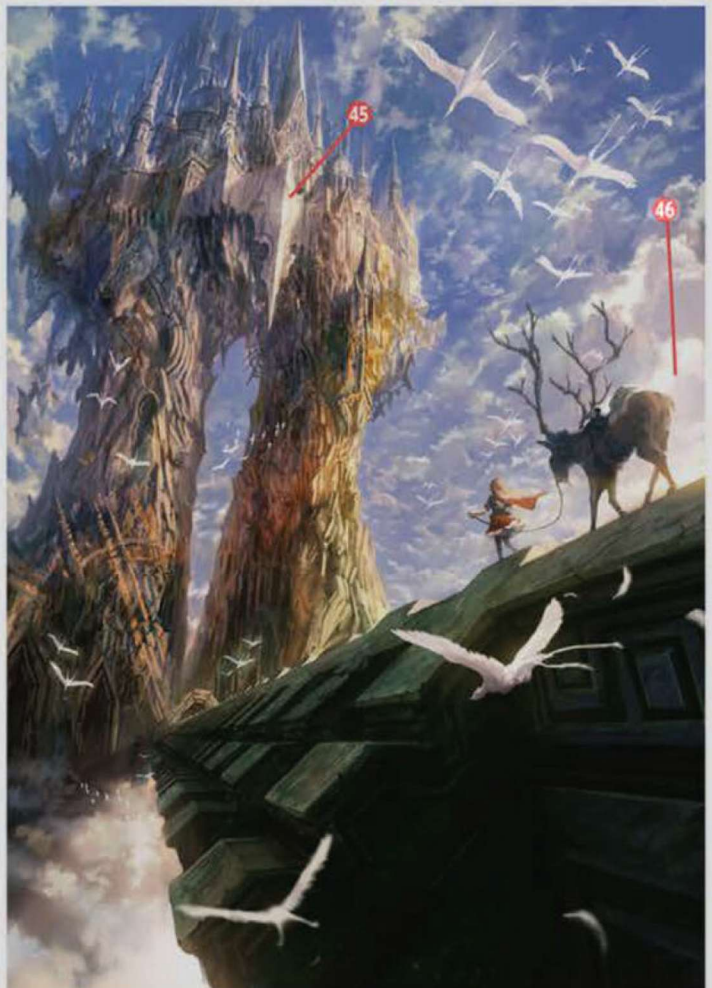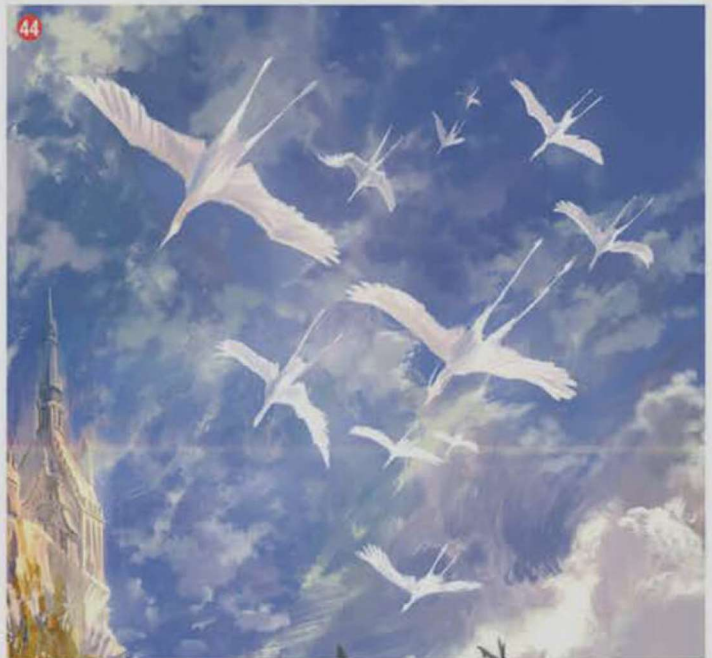
4. Use the [Eraser] tool's brush shape as a chalk brush to erase lines and gradients.

Scorching Ruined City
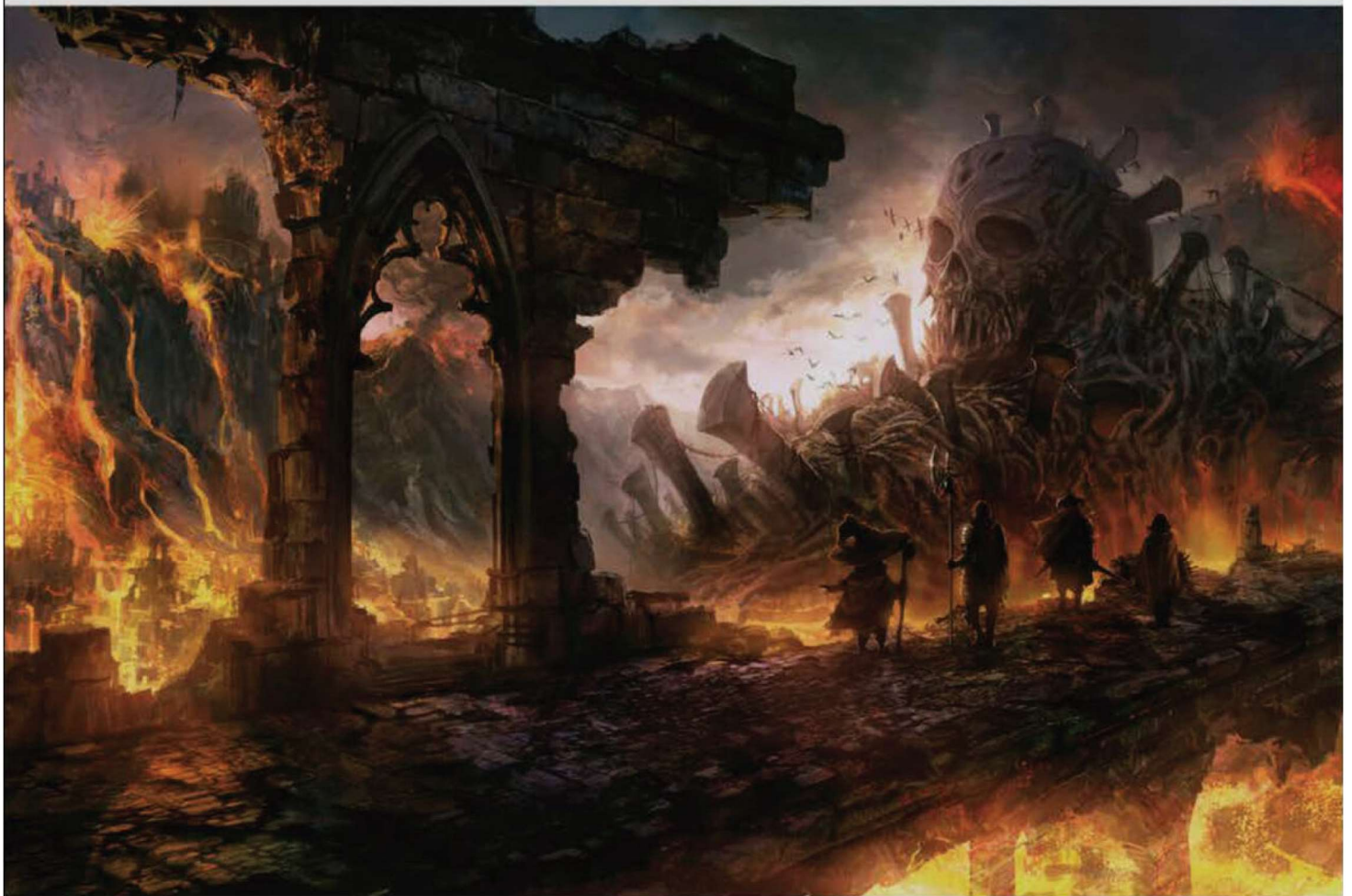
How to draw pictures using two-point perspective, dark designs that evoke negative emotions, and fearful designs. I will explain the disgusting design and expression of lava. I drew an image of a prosperous place, but then being eroded by dust and destroyed. The insane king must have summoned something. The sky is dark, the earth is raging, and hot lava is engulfing everything.
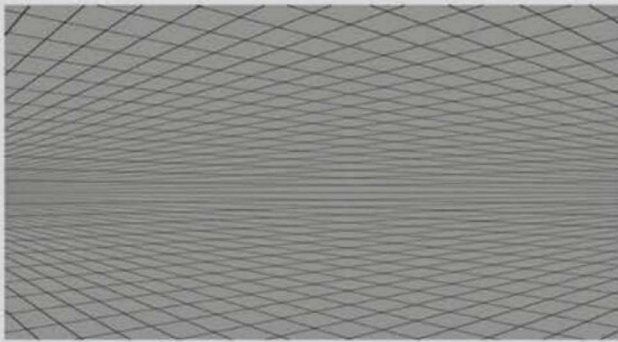
4000×2250px

about 10 hours

① Two-point perspective

② Sharp rough

③ •Lighting

④ undercoat

⑤ photo composition

⑥ Drawing

⊕ Adventurers

⊕ giant skull

making

01 Place the first vanishing point

This time I decided to use two-point perspective. This is because I had an image of a passage leading diagonally to the right and a collapsed pillar. The two-point perspective method is very useful when drawing three-dimensional artifacts. Free transform the perspective brush (p.16) and stretch it horizontally to create a perspective grid that extends from the first vanishing point. Decide the position of the vanishing point, assuming that the passage is in the foreground

(bottom of the screen). See "How to draw a perspective grid" (p.116)
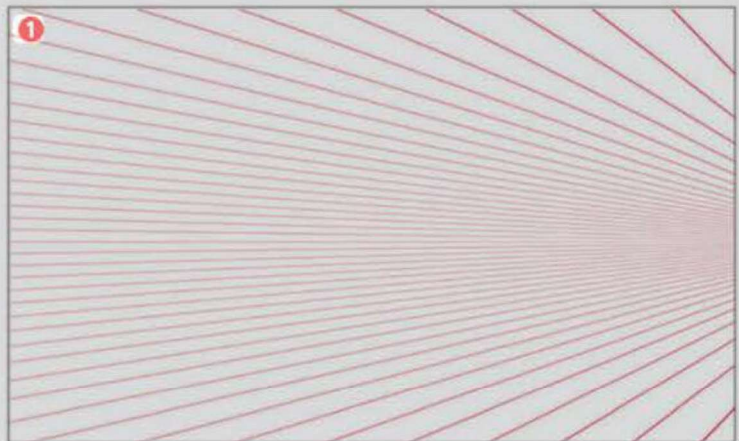
02 Place the second vanishing point

Duplicate the ① layer and move the perspective grid to the left. The position of the second vanishing point should be determined with the intention of not distorting the sharp shape too much. This completes the two-point perspective perspective grid.
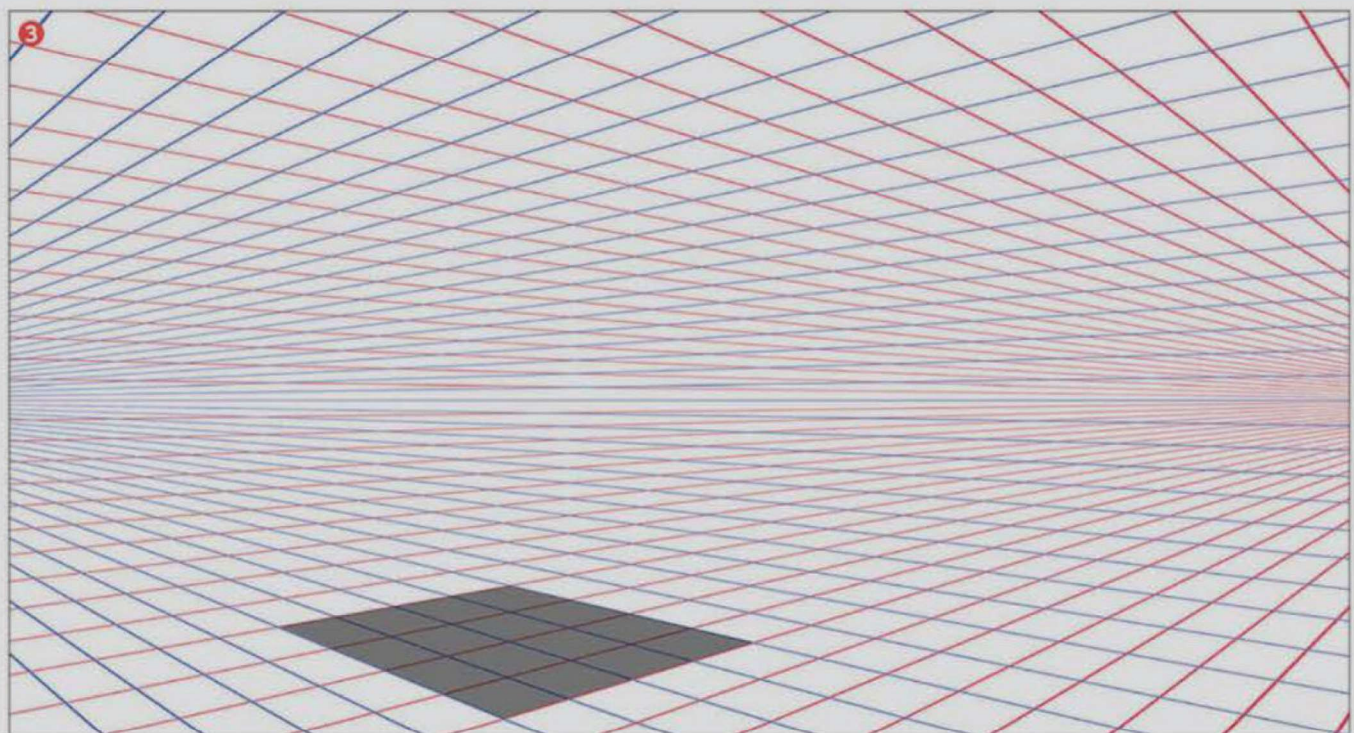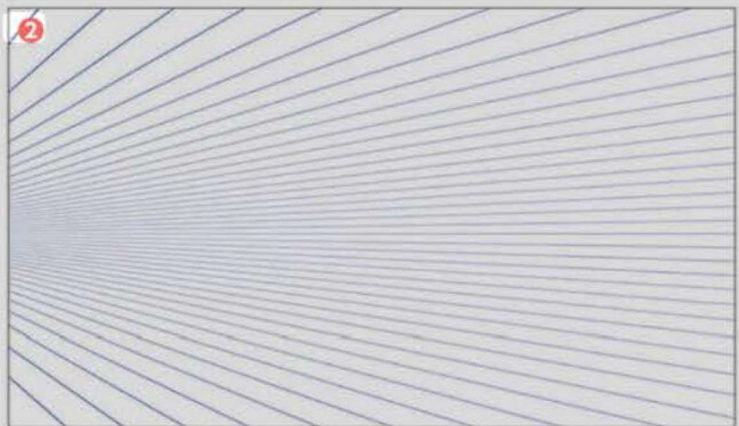
03 Make the perspective grid black

Turn on [Lock transparent pixels] for the perspective grid layer and fill it with black using the
[Fill] tool ([Alt+Delete]). You can accidentally soak up the color of the perspective
grid if you do this, so it's a good idea to keep the perspective grid black, especially
if you're starting out with gray.
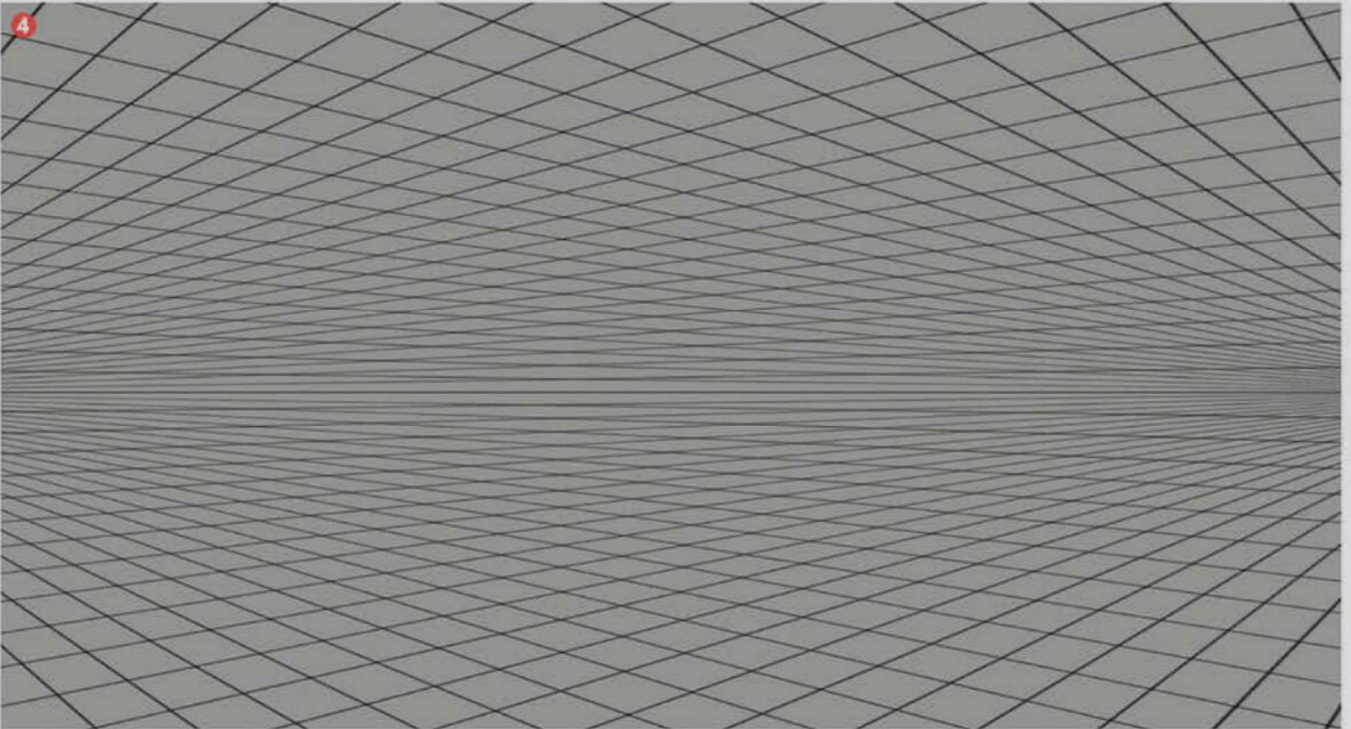
04 Draw a rough foreground

Draw a rough sketch from the foreground with the image of tracing the base grid. I set the Chalk Brush (p.16) to [Opacity: 100%] and
painted in dark gray. Since the silhouette of the
foreground is the point, I start drawing from the rough foreground. Also, if the silhouette of the foreground has a strong effect
on the picture, it is efficient to separate the layers from the beginning.
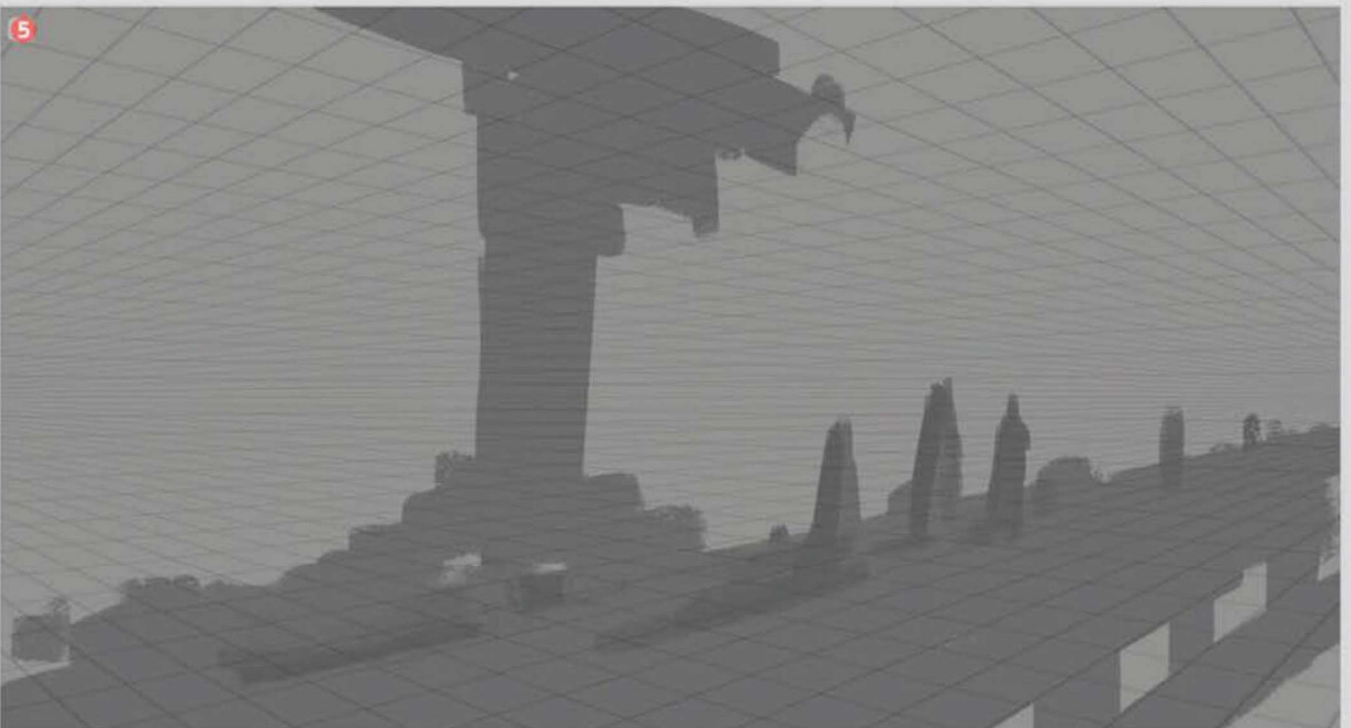
05 Draw a rough middle ground

If this is left as it is, the picture will not leave an impression, so I will draw a huge skull in the middle background. This

picture is center The right side of this pillar will be the key point. This is because I thought that a strong motif that satisfies

the viewer's eyes was necessary in order to convey a dark worldview. Again, I set the chalk brush to [100% opacity] and painted it in

a lighter gray than the

foreground. The skull, which is also a symbol of death, is a staple of dark designs. The motif is close to a human face, so it can be

said that it is a very conspicuous shape. This time I decided to draw a huge skull. It is to make you feel fear even in size.
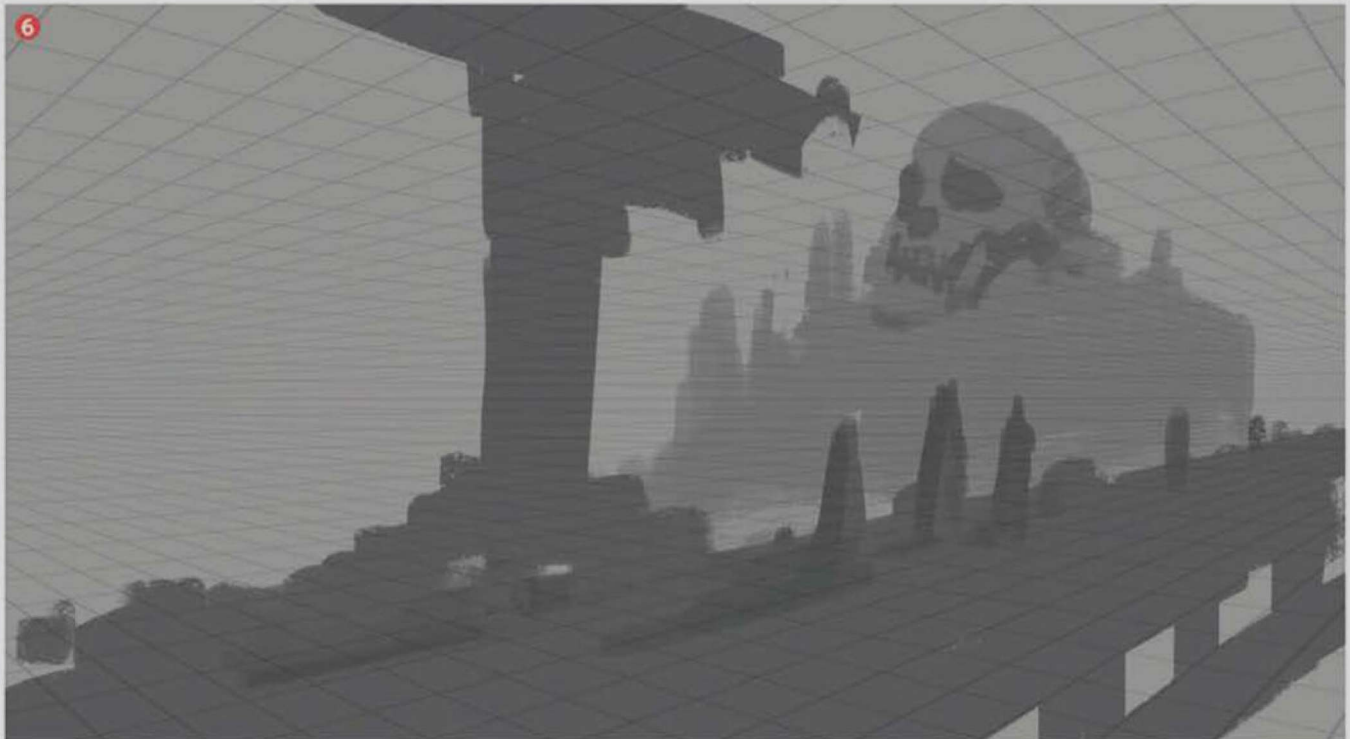
❦ Point ❧
face is scary

It's scary to see a human face in an impossible place. It's easy to understand if you think of a spirit photograph. You

can easily draw a human face by paying attention to the three shadows of the eyes, nose, and mouth. Draw this shadow vaguely with an airbrush

(p.16). The trick is to place the shadow in a triangle. The human eye perceives three dots in a triangle as a human face.

This is called a simulacra phenomenon. A normal face is fine, but it's also good to add a variety of facial expressions, such as

grief or pain. It is also effective to change the parts balance of the

face. What you see on your face has the power to sway your emotions. It's pretty scary to just put it in the wall.

06 Draw a distant view

Using a chalk brush, draw a distant view. I drew a volcanic peak and lava flowing from it on the left, and a mysterious building on the right. It's just a temporary place, so I haven't given it much thought.

The point of the distant view is the difference in brightness from the foreground. Use a lighter color than the walkway in the foreground and the skull in the middle. This is due to the aerial perspective. This time it's daytime, so it's darker in the foreground and brighter as you go further back. In any case, it is important to have different brightness for different distances.

07 Lighting

After drawing the background, turn on [Lock Transparent Pixels] for each layer of the background, middle background, and foreground, and add shadows with the airbrush. The key light is the light from the underlying lava. However, if I am too conscious of the light of the lava at this stage, the light and shade will not come together, so I draw with the image of adding a three-dimensional effect to each element. For the foreground, I wanted to give a clear image to the silhouette, so I added a pillar and changed the shape so that only a part of the arch remained.

08 Undercoat

On a new layer in [Overlay] mode, use the airbrush to apply the undercoat. The main colors used are lava color (red-orange) which is the key light and light blue which is the color of the sky. I will be compositing a lot of photos in the next step, so I don't want to add too strong colors.

09 Combine photos

Photographs are composited for each of the background, middle and foreground. I wanted to make the passage in the foreground look like it was in tatters, so I chose a rough photo. For the skull in the middle background, I intentionally used a photograph of a rocky mountain to give a sense of distance rather than texture.

See "Technique : Photo Composition" (p.38)

⑫
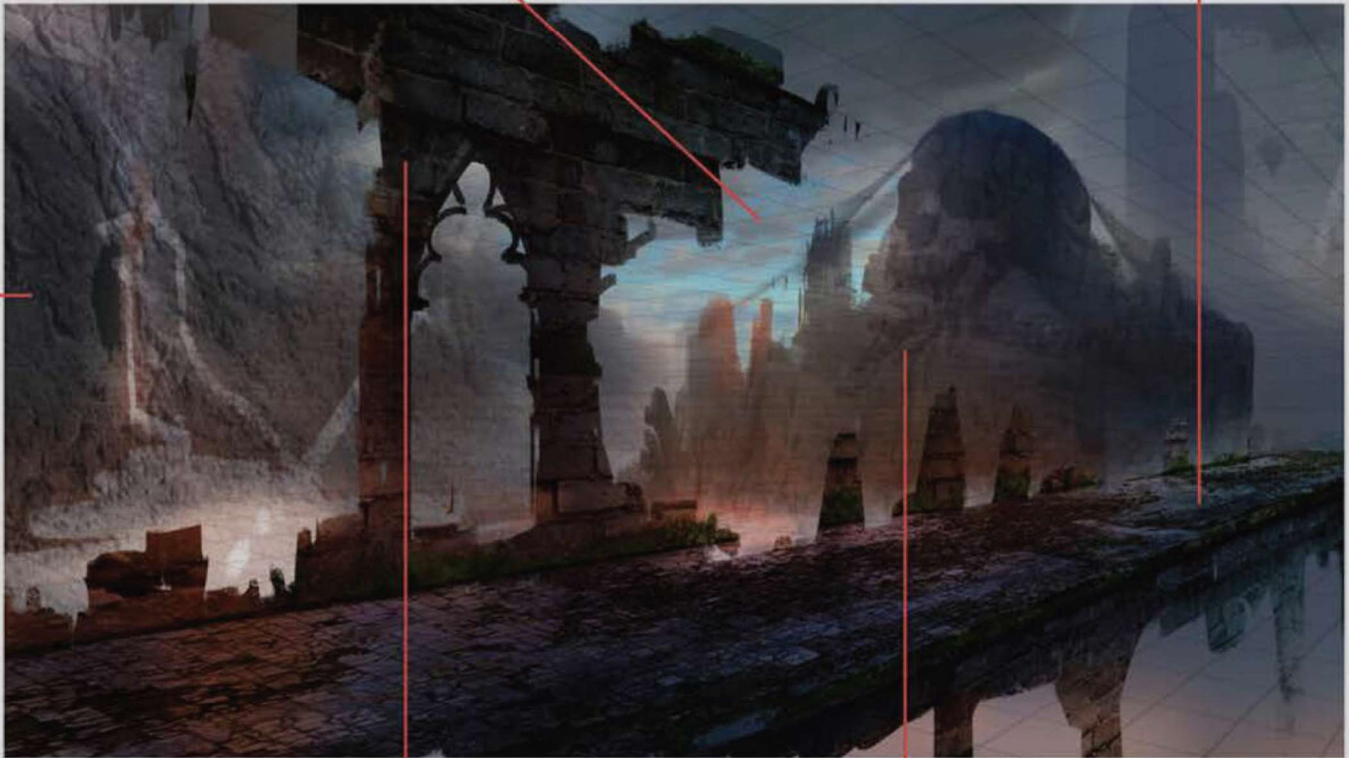
10 Draw a lava hit

Create a layer with [Linear Additive Dodge] mode and
use the airbrush to draw the lava hits. Use
colors around 1 in the color palette. Lava flows
along the terrain, so try to draw with the shape
of the mountain surface in mind. Think of lava
as a thick liquid like shampoo. Let's observe the
flow by picking it up in the bath etc.

{ Point }

lava colored clouds

Because lava is bright, the atmosphere often reflects
light and tints clouds lava. At the same time as drawing the
lava hit, add a faint lava color to the sky with an airbrush
to increase the realism.

{ Point }

Dim screen for lava

In order to make the lava stand out, I lowered the overall brightness
before drawing the bite. There is a practical reason that if
there is a volcano with enough lava, the smoke will block the
light and make it dark, but above all, it is cool to have the vivid
light of the lava in the darkness.
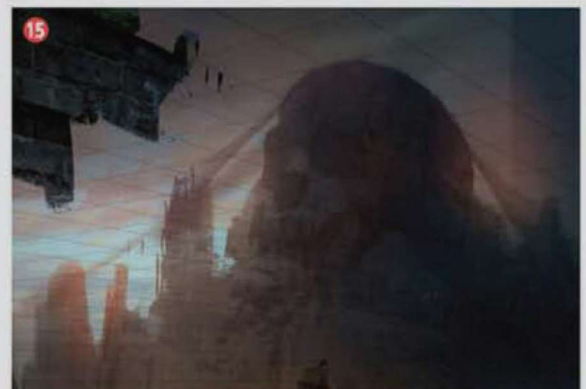
11 Add lava information content

Use the lava brush ⑩ (p.17) to add the amount of information to the entire lava. It takes a long

⑰。 time to draw lava properly, so the amount of information is given at once

with the lava brush, and the recognition drawing (p.40) to adjust the amount of information.

efficient to manage.
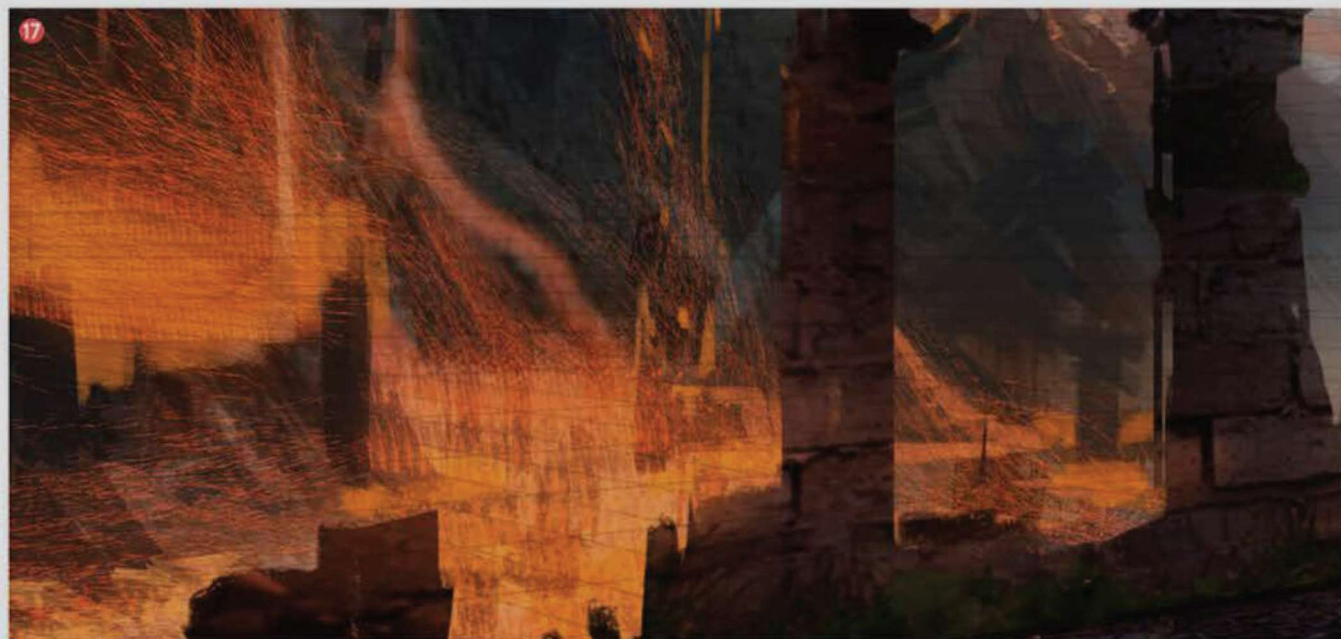
❦ Point ❧

draw a boundary

The characteristic of lava is most

apparent at the boundary between lava and

ordinary rock ⑩. It is important to draw

the lava that is cooling and solidifying

here. Lava solidifies from the surface, and

the inside does not cool easily. As a

result, the internal glow can be seen

through the cracked gap. It is the ⑩ brush

that can easily express the information

of this shining crack.

12 Draw a volcano

Draw a distant volcano. If the lava can be expressed well, the fine details of the mountain can be omitted. Because volcanoes pollute the atmosphere, aerial perspective is so strong that details are hard to see.

Point F How to draw a volcano

1. Draw a cloudy sky. It is important to intentionally create unevenness of light and dark.

2. Draw a mountain silhouette with a chalk brush. Add fine touches to roughen the surface of the mountain.

3. Draw lava. Flowing lava crawls on the surface of the mountain, and spouting lava forms fine streaks. be conscious of it.

4. Draw the plume with a chalk brush. Draw a circle <Conscious of the touch, let's draw the reflected light of the lava on the smoke.

13 Combining colors

Apply the [Ripple] filter to the material illustration, and set [Opacity to 90%] in [Overlay] mode. I used this illustration for compositing because I wanted to combine the squiggly silhouette of the snake with the [Ripple] filter to add a wave pattern to the background. The squishy and wavy pattern has elements that make you feel uncomfortable. It seems to go well with the dark atmosphere. In the later stages, I will draw in this wave pattern as a stepping stone.
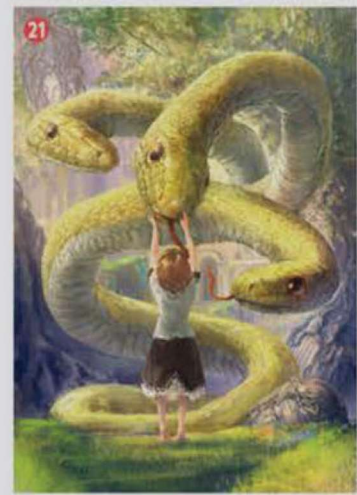
Before synthesis

After synthesis

14 Draw glare

Use the airbrush to draw the glare on a new layer in [Linear Add Dodge] mode. The place to draw the glare is the lava in the foreground and the sky in the center. Lava works especially well with glare. This is because lava glare is not only a simple glare, but also an expression of the heat that is emitted.

Sono "Technique: How to Draw Light" (p.56)

Wedge
15 Draw a wedge

Draw a wedge around the skull using a chalk brush.

To tell the truth, up until this point, I was only conscious of drawing a giant skull. I thought that the area around the skull would be just a hill, but if that were the case, the skull would just sit there, and the world wouldn't be deepened. Therefore, I thought about additional settings to make it easier to come up with ideas around the skull. "This skull is a monster summoned from another world by a king who has lost his mind. People managed to seal it away, but the city was destroyed." I decided to draw a lot of wedges to show this "seal".

16 draw bodies

模 I felt that I needed a little more persuasive power to stick in the hill. The image is that you were summoned to this world and

sealed while you were reconfiguring your body. This hill is not a hill, but a part of the monster's body. Draw regular streaks on the

hill to represent the ribs. Rather than complete bones, it feels like the bones are extremely thin and the bones stand out.

Bones have a strong image of death, but they are less vivid, so leaving a little bit of skin or meat will give you a strong sense of

discomfort.

€ Point curve

pattern

The pattern of curved lines is reminiscent of living creatures such

as ribs, spines, and insect legs. Aiming and biological design

It would be nice if it could be used to make it easier to

use, but for some reason using this pattern can sometimes

make an unintentionally disgusting impression. Let's

find out when to use it.
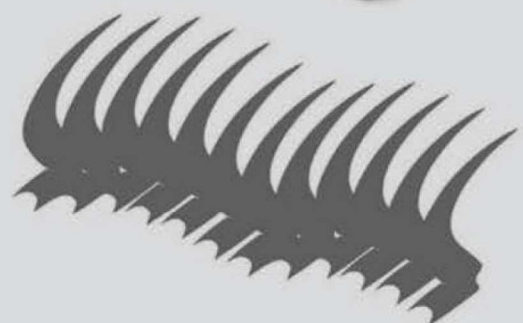
17 Design a skull

Use an airbrush and a watercolor brush (p.16) to draw unevenness on the surface of the skull as if you were carving clay. This is a method of drawing with an airbrush and tightening with a watercolor brush.
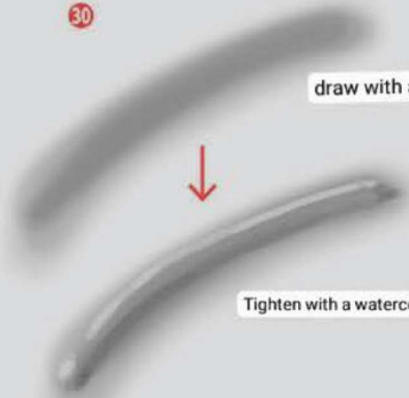
draw with airbrush

Tighten with a watercolor brush

The unevenness of the surface is designed with the image of the wrinkles of old people and the flow of blood vessels and muscles. Such streaks look like expressions of anger and suffering, and add to the dreadfulness of the motif. I didn't like the silhouette, so I added a wedge to the back of the head.

❴ Point ❵

Increase the amount of information with a watercolor brush

A watercolor brush is a brush with Wet Edges turned on. A wet edge is a watercolor border, which sharpens the edges of the brush. I don't use this as a watercolor, I use it to increase the amount of information I draw.

watercolor brush
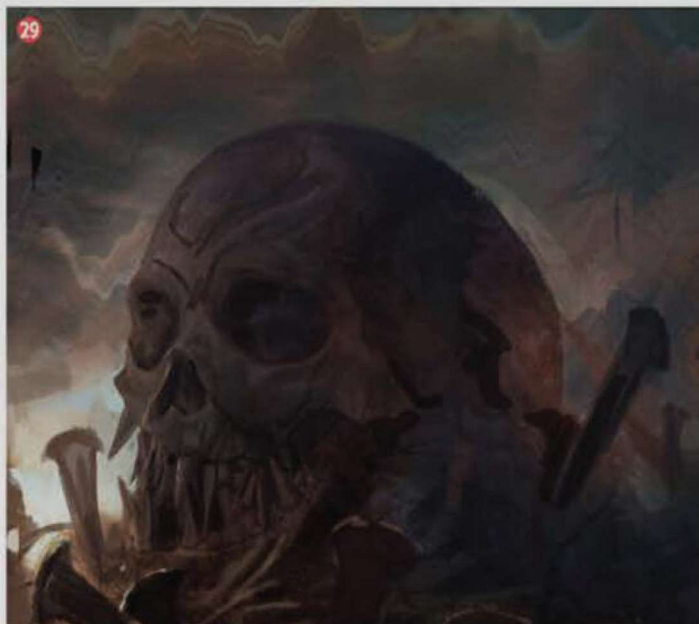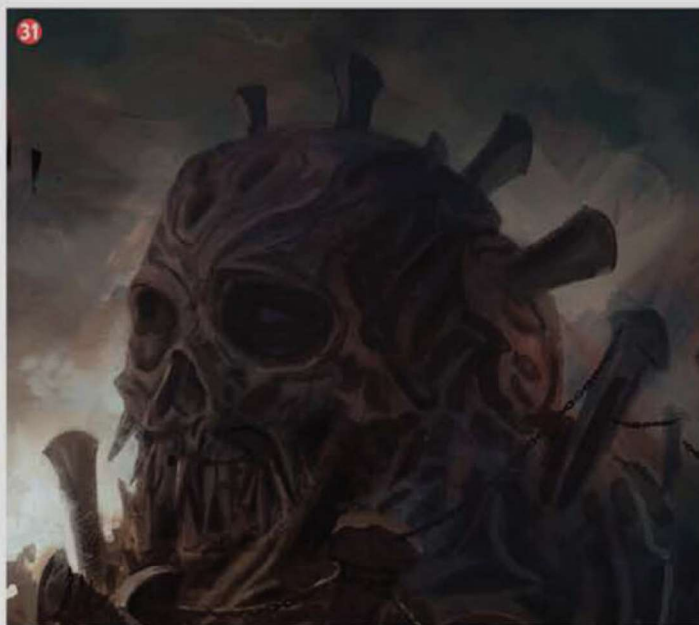
18 Draw a person

It's hard to get a sense of
the scale of the pillars in
the foreground, so I draw a
person in the aisle. A party
of four adventurers, from left
to right: wizard, halberd
user, swordsman, and thief.
increase.

❦ Point ❧

make one person stand out

If the person is not the main character and there
are multiple people as background elements, it
is easier to make a strong impression by making
one person stand out rather than trying to make
everyone stand out. This time we decided to
make the spear-axe wielder the most prominent.
Specifically, it enhances the highlights of the
metal parts of armor and weapons. It is an
image that shines brightly when the light hits
it strongly.
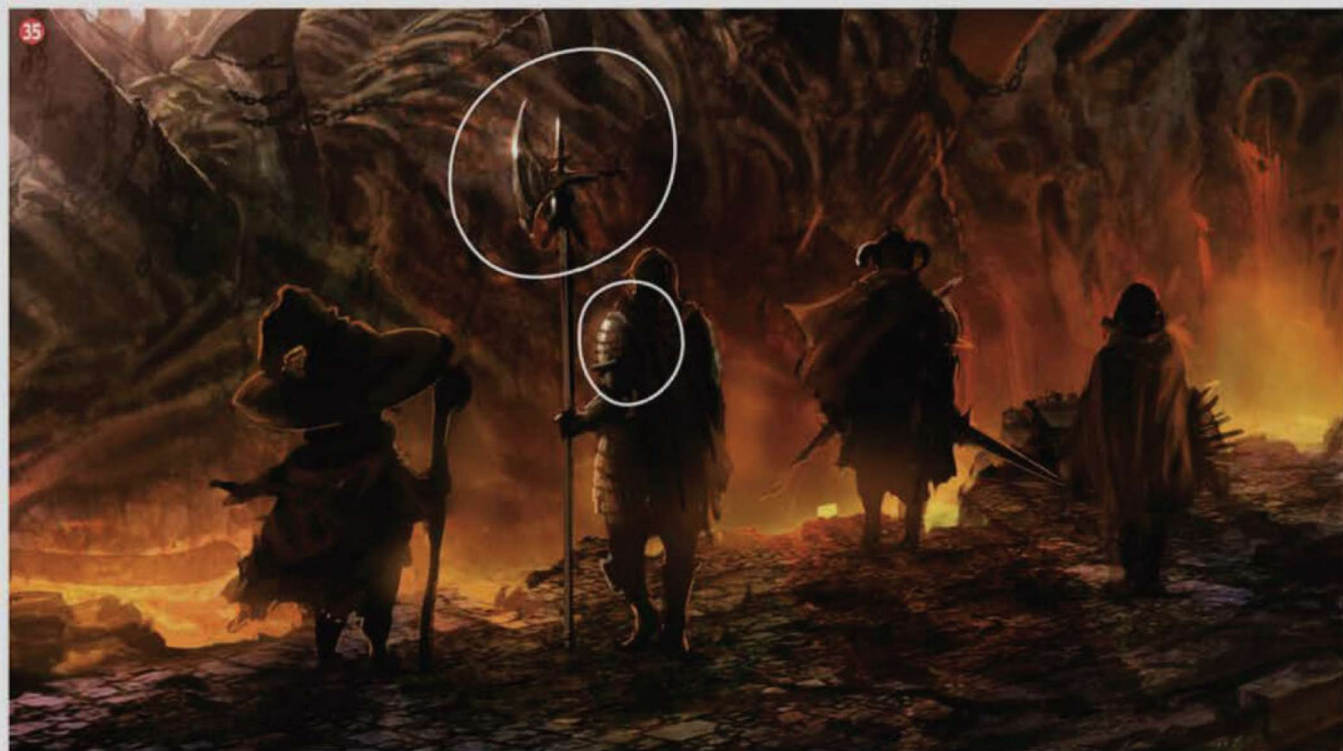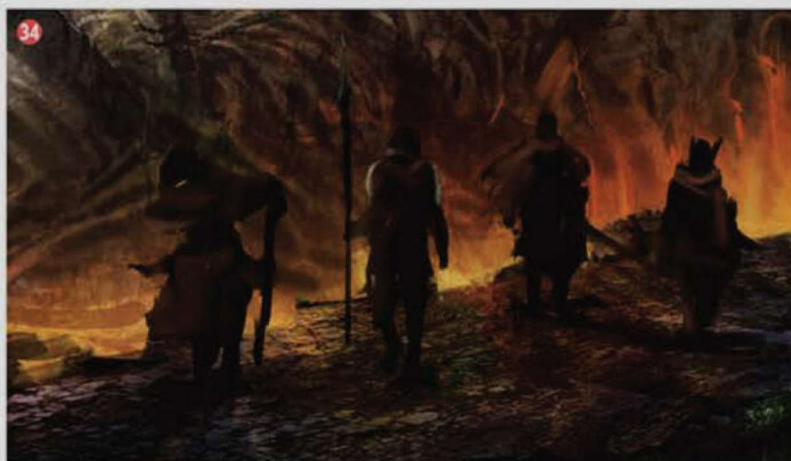
19 Draw a bird

Draw birds around the skull. I added knots to the wings and lengthened the body to make it look like a monster and fit the world view. When drawing a silhouette of a bird in the light, you will be able to feel the light better if you blur it slightly to avoid glare rather than a sharp silhouette.

❧ Point ❧
role of birds

The birds around the skull are drawn in silhouette to convey the view of the world, to add to the eerie impression, and to accent the picture. The birds in Scene 8 (p.163) were drawn to guide the eye and to brighten up the picture. Birds have many uses. The important thing is to place the birds with purpose.
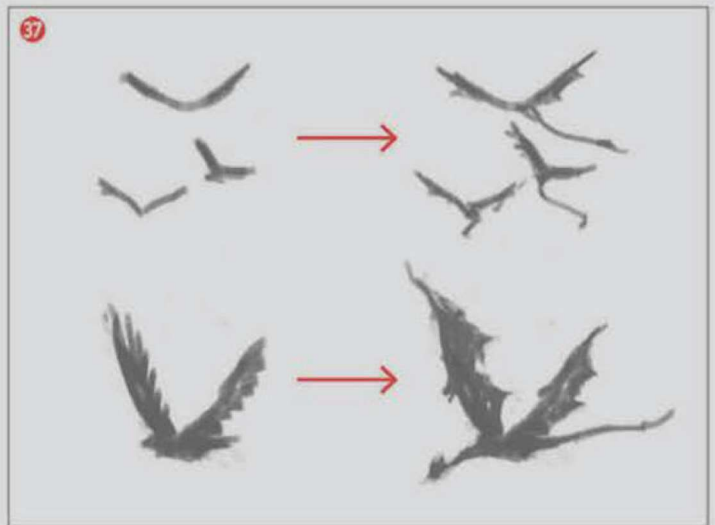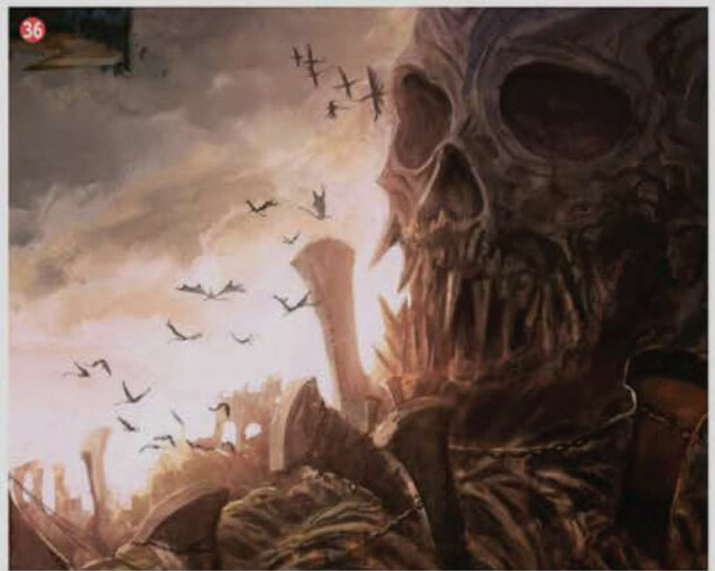
Finish by drawing 20 glare on lava and background

Finish by drawing glare with an airbrush. The point is to use the color obtained with the [Eyedropper] tool and add a little touch to the parts that you want to stand out, such as the skull and lava, like . For the lava in the foreground, the touch is stronger so that the heat can be felt through the painting.

From here, the overall image is checked again, and brush-up work such as adjusting the rough parts and adding drawings to the missing parts is completed.

how to draw mountains

I will show you how to quickly draw mountains in the distance. The most important thing is how to draw shadows is.

how to draw easy mountains

01 draw the sky

Draw the sky with a chalk brush. The purpose of drawing clouds is to make it easier to see the silhouette of the mountains ②. I draw a lot of clouds where the mountain ridges overlap.

②

draw clouds

02 Draw a silhouette

Create a silhouette-shaped selection with the Lasso tool and fill it with a gray color with the Fill tool. The gray color should be bright enough that it does not feel out of place compared to the color of the sky. The important thing about mountain silhouettes is that you don't put mountains of the same size side by side. Be sure to vary the size.

④

✕　　　○

03 Draw a shadow

This is the most important step. Use a chalk brush to draw shadows. Let's assume that the light is coming from the left diagonally, and the mountain blocks the light and casts a shadow on the neighboring mountain. The trick is to move the brush in a square shape.
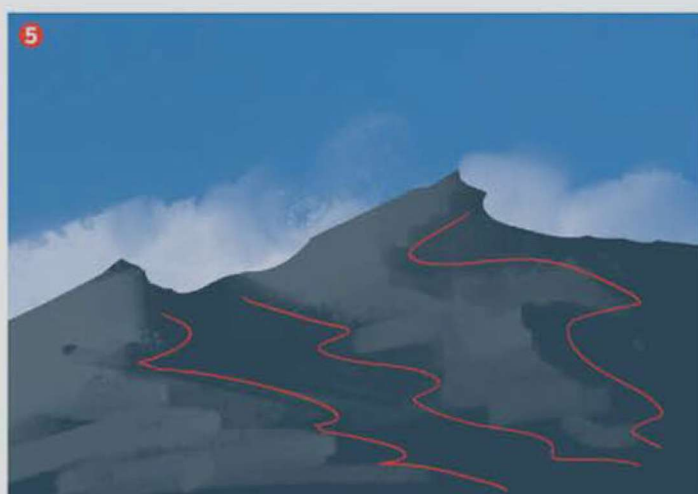
⑥

光

Chinese character

104 Refining shadows

Refine the shadow drawn in 03. Draw shadows and highlights in shadows to increase the amount of information. It is a good idea to imagine the fine irregularities on the surface of a mountain.

⑧ highlights shadows within shadows

105 Apply color

Create a layer in [Overlay] mode and add colors. Green is the base this time, but you can change the color to suit the situation. Be sure to add a bit of sky color to the shadows.
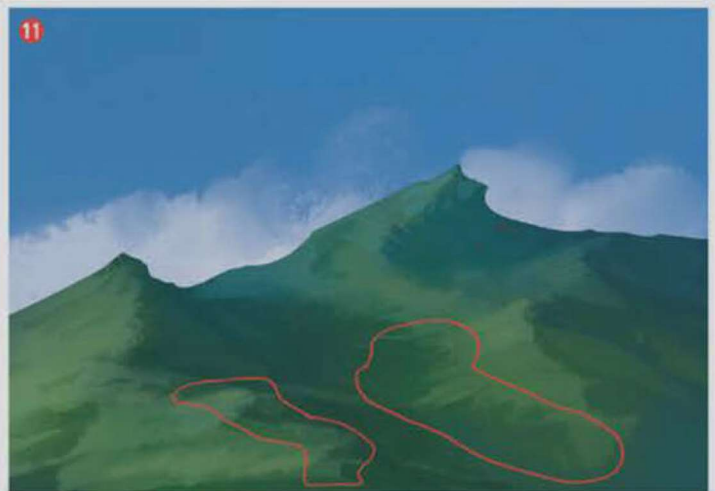
⑩
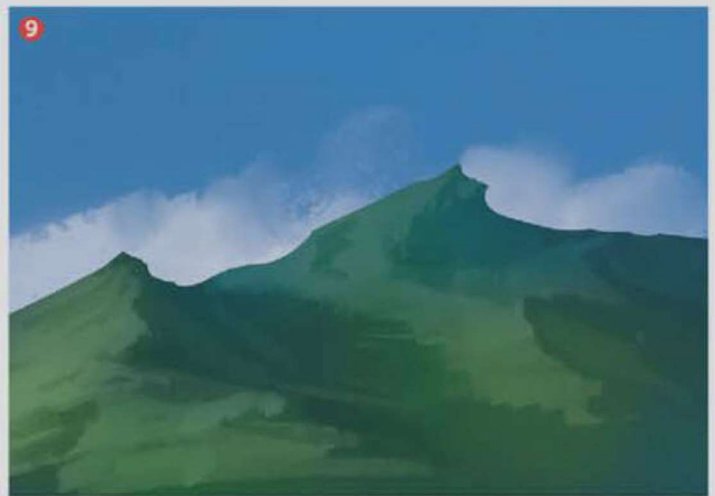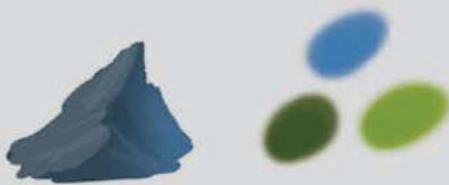
06 Touch

Use a chalk brush to touch along the surface of the mountain. It is most effective to touch the edge of the shadow or the top of the mountain.

⑫ touch

104 Refining shadows

Refine the shadow drawn in 03. Draw shadows and highlights in shadows to increase the amount of information. It is a good idea to imagine the fine irregularities on the surface of a mountain.

City of Steam

steampunk world

and Machines

① Love
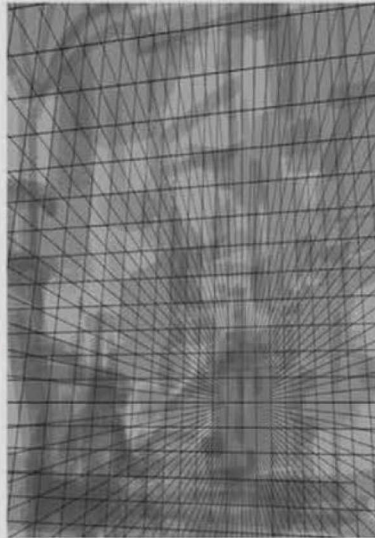
② Create a perspective

② Sharp mask
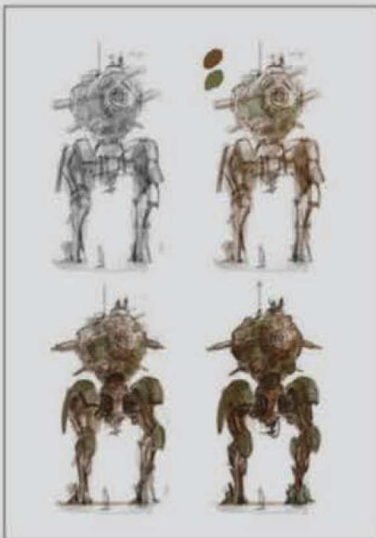
④ Mechanical design

❺ draw a distant view

⑥ Draw the light

Here, I will explain the concept of the world view of steampunk, its expression method, and the unique design. Steampunk can also be said to be the world of machines. Many people may think that it is a fantasy but a machine, but in Japan, it is popular not only for swords and magic, but also for its unique worldview that mixes machine civilization. From a graphical point of view, there are more variations with machines than with swords and magic alone. So far, I have explained natural objects and buildings, so there is no fantasy world that can be expressed only by drawing machines.

2425×3445px

about 8 hours

making

01 Draw a rough

Set the Chalk Brush (p.16) to [Opacity: 30%] and draw a rough
sketch. Steampunk has a lot of messy layouts, so it
goes well with roughs that layer brushes with
low opacity. In order to use a large vertical canvas,
I decided to draw a scene with tall buildings.

02 Draw perspective grid

Use three-point perspective to create vertical depth. Create
a perspective grid by transforming the three lines drawn with the perspective
brush (p.16). At that time, set the main vanishing point ahead of
the person's viewpoint. This is because I want people who see the
picture to empathize with the characters.

参照 "Technique: How to Draw a Birth Grid" (p.116)
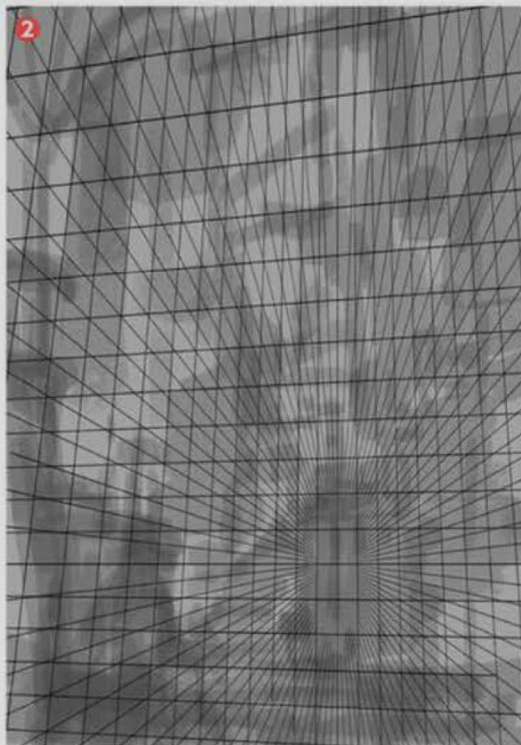
❦ Point ❧

make eye contact

Matching the eye level (EL) of the painting with the eye level of the
person makes it easier for the viewer to empathize. of a person like
This is an image taken with a camera from behind. A picture in which the person's eye
level and the eye level of the picture are the same will make you feel the character's
"line of sight" and give the impression that you are the character in the picture.
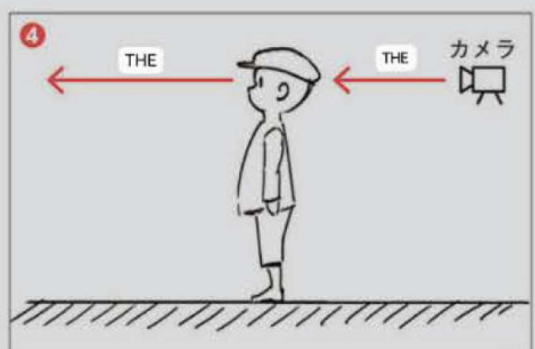
03 Draw a silhouette of the machine

Create a new layer and use a chalk brush to draw the silhouettes of the plane and walking tank. You don't need to draw it with any particular precision, as you will design it separately later. Place multiple walking tanks and airplanes in the foreground and background, and compare them to make it easier to understand the sense of scale.

> **Memo Steampunk and the Industrial Revolution**
>
> Steam engines are a key item in steampunk, but not only pure steam engines, but also retro weapons from the industrial revolution to World War II are often the source. In particular, England during the industrial revolution had a strong influence on the townscape and atmosphere, so I recommend collecting materials. In terms of mechanics, prototype weapons and Soviet-made weapons with unique tunes are very helpful.

04 Prime

Overlay scrap photos with layers in Overlay mode.

Create one more layer in [Overlay] mode and use the airbrush (p.16) to paint it. The foreground will be a strong orange to simulate the setting sun, the shadows in the middle and background will be blue, and the fog in the background will be green. Steampunk hues are often yellow or brown, but you can vary the hues by mixing them with less saturated blues and greens. Blue conveys loneliness and decadence, and green conveys air pollution.

05 Draw the foreground

Use the chalk brush with [Opacity: 80%] to solidify the image from the foreground. I used colors taken from the canvas with the [Eyedropper] tool, and the design is mainly based on old British architecture. Another important thing here is to put light and dark in between. Place dark objects in front of bright areas and bright objects in front of dark areas to increase contrast and create a sense of distance.

06 draw a crowd

Add crowds and soldiers to the foreground road. Soldiers are wearing red clothes. At first, I wanted to draw steampunk weapons, but just having them wasn't enough to convince me. Therefore, we added the setting of the pre-war departure parade. With the addition of crowds, the size of the weapon is clearly communicated.

⟪ Point ⟫

how to draw a crowd

Introduce how to draw a crowd from brush touch increase.

1. Use a darker color and move the chalk brush vertically to draw a shadow with a brush stroke. 2. Visualize a person's head and shoulders being illuminated by light, and draw strong highlights with short touches.

3. Draw shadows on the neck, back, and legs to I give each three-dimensional impression. 4. Add a strong dark touch to the shadow of the neck, the shadow of the hat, etc. to increase the contrast. Make the silhouettes of hats, legs, walking sticks, umbrellas, etc. visible.

[Unsharp Mask]
Filter
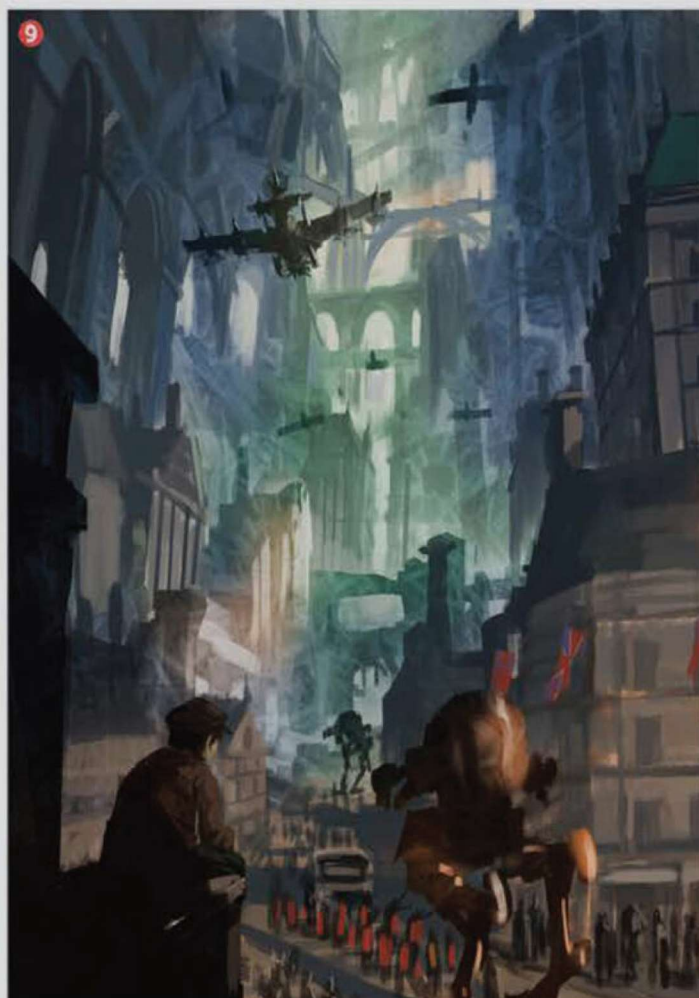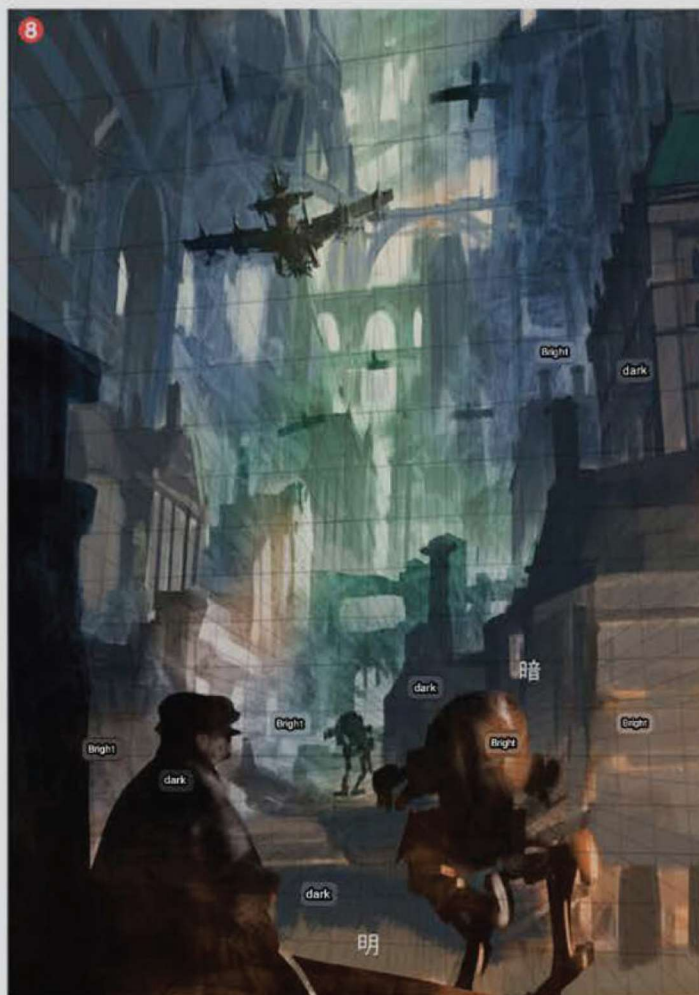
Select Filter > Sharpen > Unsharp Mask from the menu to sharpen everything. is the strength of the filter, and is the setting for the scope

of application of the filter. It is a

good idea to check the preview box and

make adjustments while checking the picture.

If the [Unsharp Mask] filter is applied too

strongly, it will give a harsh impression, but

if you adjust it well, you can create the

unique texture and density of an oil painting.

After using the filter, use an airbrush to

neutralize any excessive sharpness.

unsharp mask

OK

Cancel

In preview

100%

重 : 205   %   12

Half 重 : 2.7   pixel   13

threshold 值 : 0   level   14
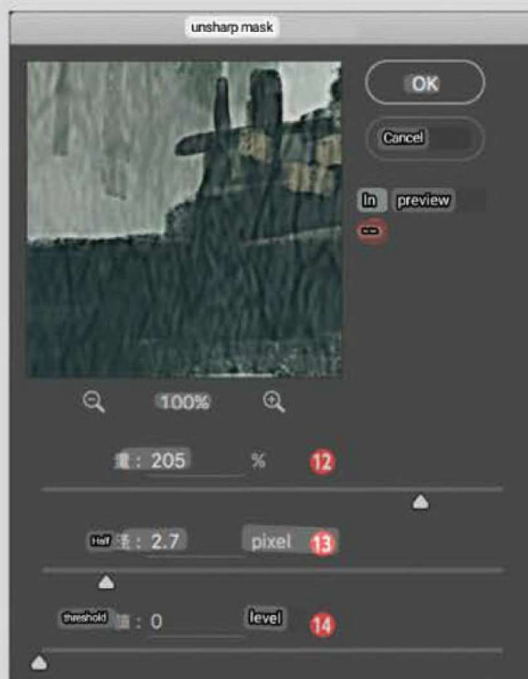
Memo What is Unsharp Mask?

A filter that sharpens the contours of objects
and gives them a sharp impression. made in large size
I sometimes reduce
the size of my
work and publish
it.
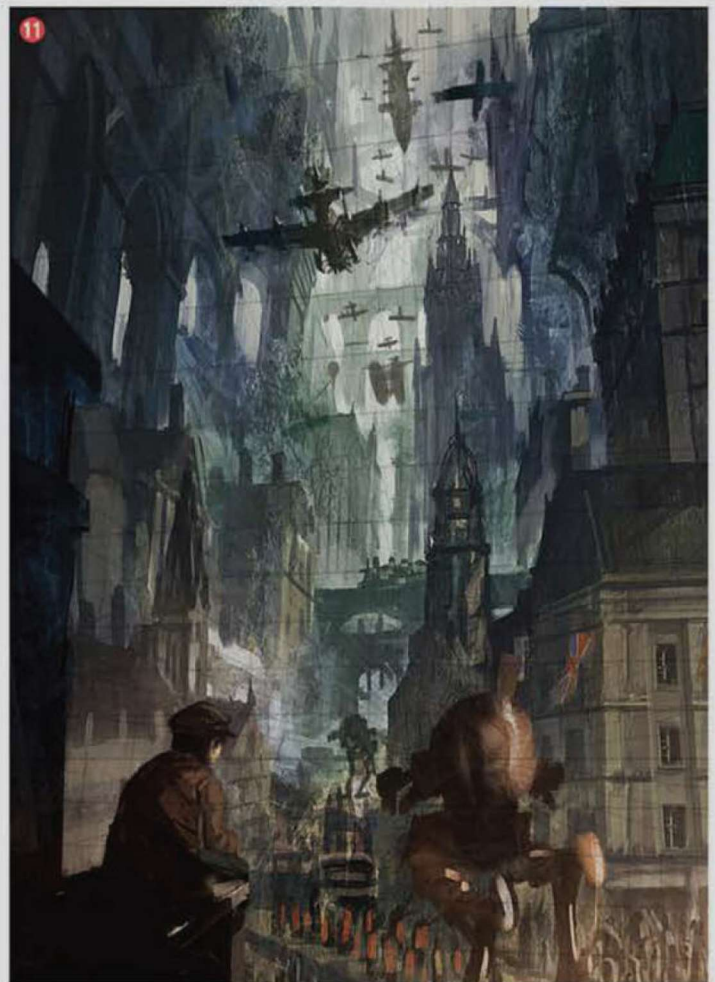
Overall, I felt that steampunk-specific elements were lacking, so I will add four elements. When adding elements, always create a new layer and draw a silhouette with a chalk or airbrush.

❦ Point ❧

Four elements unique to steampunk

• Pipe ⑦

Pipes are a motif that almost always appears in steampunk. You can create an atmosphere just by putting pipes on the outside of an ordinary building. It is recommended to refer to the photos of the factory.

• Steel frame 1

Elements such as arch bridges, which combine steel with curves, are particularly impressive. Reality comes out when the steel frame is conscious of the triangle called truss structure.
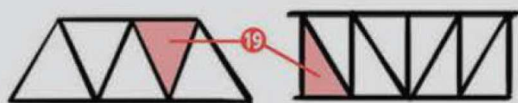
• Airship 20

Airships are also popular. Before the Hindenburg explosion in 1937, the airships were actually used as weapons and passenger ships. Based on the silhouette of a normal airship, I added a lot of wings and propellers to add a little more fantasy.

• Car 2

"The steam locomotive is the vehicle that most closely resembles the image of steampunk. The wheels, the piston connections, and the area around the tank are so impressive that they are often used as motifs in steampunk design. If the coal is completely burned, it will be white, and if it is incompletely burned, it will be black. In the picture, if the back of the locomotive is bright, it will be black smoke, and if it is dark, it will be white smoke. I am conscious of making a difference.

❦ Point ❧

Straight lines and curves, ruggedness and grace

Common to all four elements of steampunk is the combination of straight lines and curves. This combination is characteristic of steampunk with its ruggedness and elegance. This works well for decoration as well as silhouettes. You could just add curvilinear embellishments to a linear one like this. If you feel that the steampunk world view is not appropriate, just observe the whole picture carefully, and if you think there are many straight lines, add curves, and if you think there are many curves, add straight lines. It comes out quickly.
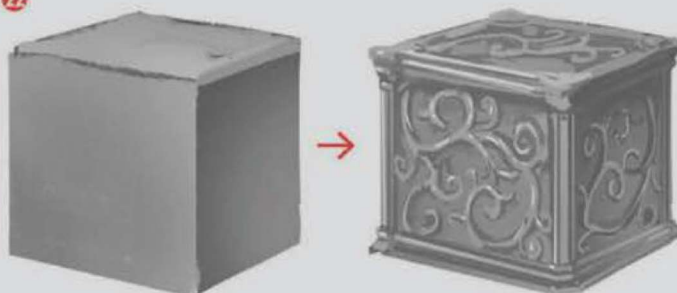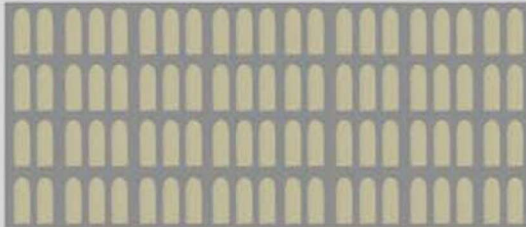
09 Use Warp Transform

A plane can be transformed into a curved surface by using a warp transform. First, create a base for the windows with Copy & Base, then distort it with Warp Transform to create a curved building.
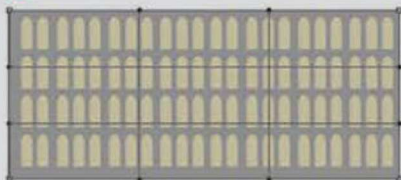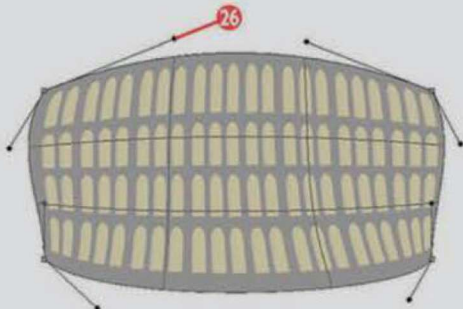

❦ Point ❧
How to use Warp

Transform Select the layer you want to transform and select [Edit] → [Transform] → [Warp] from the menu to display a guide like love. After that, you can freely transform it by dragging the guide. Warp Transform can hardly move the position of the figure, so use Free Transform etc. to move the location in advance.

10 Synthesize a night view

A photo of the night scene is combined with the window layer to add information about the inside of the building. Glass buildings should represent interior lighting. It's hard to draw each one by hand, so I'll combine nightscape photos, which are materials with many scattered light sources, to express the lighting in the room.
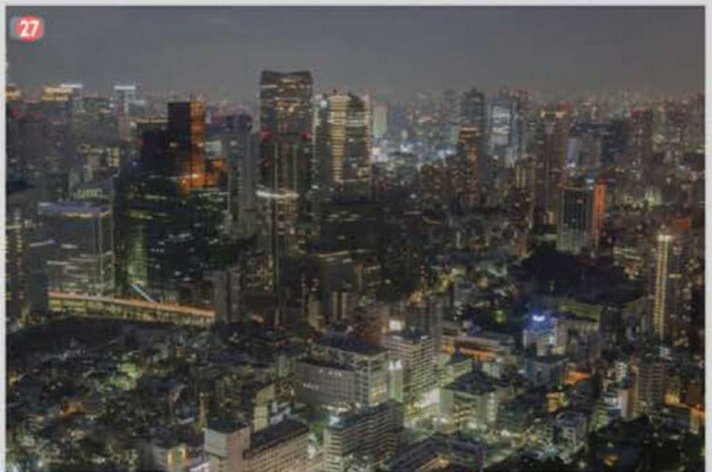
Walking Tank Design Rough to draw

"I will design a walking tank in the foreground. I will use the chalk brush at [Opacity: 30%] to add touches to create a rough silhouette. The only condition is that the picture is good. It's not that the more the better, but it's better to consider at least 4 patterns. Of these, I decided to make a fair copy of "(c) Strange Shapes, Living Feelings." I was impressed by the mysterious silhouette of a jellyfish with legs.

(a) oval body

(b) Many tanks are attached

(c) Strange shape, sense of life

(d) Strong sense of science fiction. stylish

(e) Round and huge battery

(f) Upper roof. riding an elephant image

(g) with large and small battery

(h) The space looks wide. transport type

12 Clean up the walking tank design

From here, I will refer to various weapons and materials to increase my persuasiveness.

1. Draw a line drawing

Enlarge the rough silhouette, create a new layer and design with line drawings. Observe the rough touch of the silhouette rough carefully and think about what you can recognize. For example, the circle in the center ``looked'' into a window, so I made it a reference to a diving suit. The line protruding from the main body should be the τ turret that is "visible" to the barrel.

The many-barreled feature is a reference to British multi-turreted tanks from the First World War.

2. Paint

Color in a layer in Overlay mode. I want a realistic weapon feel as well as a steampunk feel, so I will combine a military green with a weapon feel and a reddish brown with the feel of a well-used metal material. The armor of the cockpit and engine parts of the main body is green, and the windows and gun barrel are unified in reddish brown.

3. Increase contrast

Increase the contrast with Tonal Correction > Levels and use a chalk brush to draw in the darkest part of the joint gap to tighten it all up. Since it is a moving part, I am conscious of details that do not touch when it moves.

4. Draw

Draw metal highlights and armor joints. I wasn't sure if I should draw the movable part of the hip joint, but assuming that it would be amphibious, I used bellows rubber. Originally, a little more detail is needed, but I will draw more after arranging it in the picture, so I will complete it here for now.

1

窓

gun barrel

2

3

gap
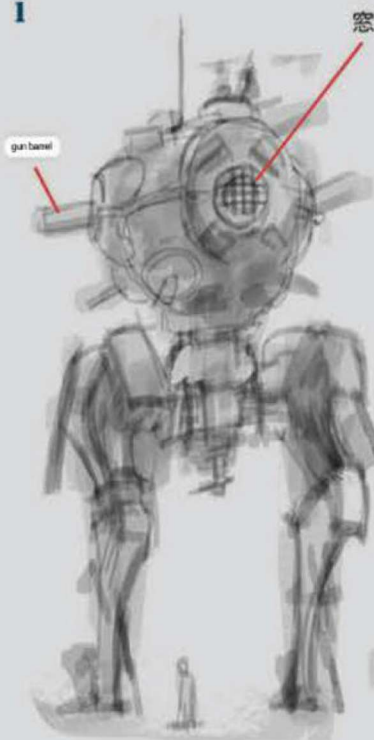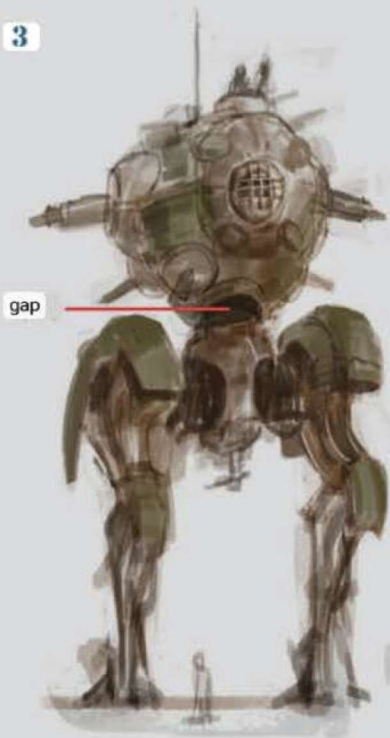
4

13 Place a walking tank

Place the created walking tank in the picture. Before placing it, use [Level Correction] in [Tonal Correction] to increase the contrast so that it does not stand out from the picture. Furthermore, by dividing the parts by copy and paste, and placing them with the legs in the back shifted, the sense of incongruity in the perspective is reduced. Even with this, there is still some discomfort, but we will correct it at the drawing stage.
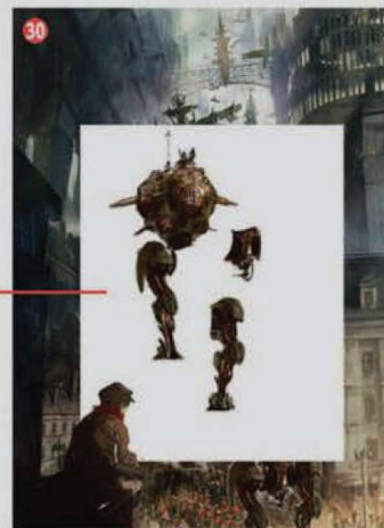
14 Draw the setting sun

Create a [Linear Add Dodge] layer on top of the walking tank layer and use an airbrush to represent the afternoon sun coming in from the right. The color used is orange. By drawing the same sunset effect on the background and the tank, the tank fits into the picture.

❴ Point ❵

exaggerate metallic luster

The coolness of the machine is metallic luster. The way in which glare occurs when light strikes metal is expressed in a more exaggerated manner than usual.

15 Draw a person

Draw the character with an ellipse brush (p.16) with [Opacity: 70%] and an airbrush with [Opacity: 80%]. The clothing of the figures is modeled after the boy laborers of the Industrial Revolution. After drawing to a reasonable quality, create a layer in [Multiply] mode and a layer in [Linear Dodge - Additive] mode. Make a clipping mask on the person layer and darken the left side of the line with the [Multiply] layer and lighten the right side with the [Linear Dodge] layer. This sharp boundary between light and shadow is what makes it attractive.

€ Point F How to draw

wrinkles on clothes

How to draw wrinkles on clothes using brush touch Introduce the law.

1. Draw a silhouette

Draw a silhouette using an elliptical brush. Clothes such as jackets and trousers are all wrapped in a bag. In the case of the arm, it is an image of bending a cylindrical bag. 36.

2. Draw wrinkle shadows

Use the airbrush to draw the wrinkle shadows. The image of a folded bag is also effective here, but the most reliable way is to draw while observing similar clothing and photographic materials of poses. Looking at materials is the fastest way to improve quality.

3. Draw sharp shadows and highlights Using

an elliptical brush, add a sharp touch to the soft shadows made with the airbrush to tighten up the picture. I am conscious of sharpening areas that are exposed to light, creases, etc.

⟨ Point ⟩

reflection of contrast

It's a very small thing, but just by drawing reflections (p.103) that arise from contrast differences, the quality improves dramatically. Never miss these points.
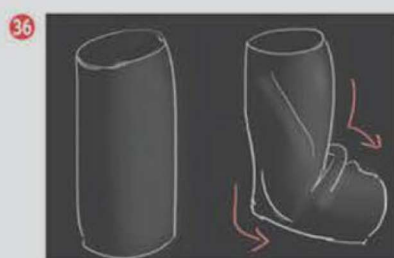
16 Feel free

Due to the building on the left side, you can't see the distant view and feel a sense of blockage. So, I take the color of the distant view with the [Eyedropper] tool and use the airbrush to fill in half of the building so that the distant view can be seen widely. In addition, a key building is placed to draw the eye to the distant view.

17 trim the silhouette of the plane

I use the [Eraser] tool with a chalk brush and an airbrush to refine the silhouette of the plane. I also added silhouettes of airships going in different directions, as I found it a bit boring to have them all going in the same direction. The design of the plane is a large bomber with the motif of the B-29 bomber. I wondered if I should add a little more steampunk feel, but if the distinctive silhouette is too far in the background, the line of sight will be distracted, so I focused on instantly conveying the image as a bomber.
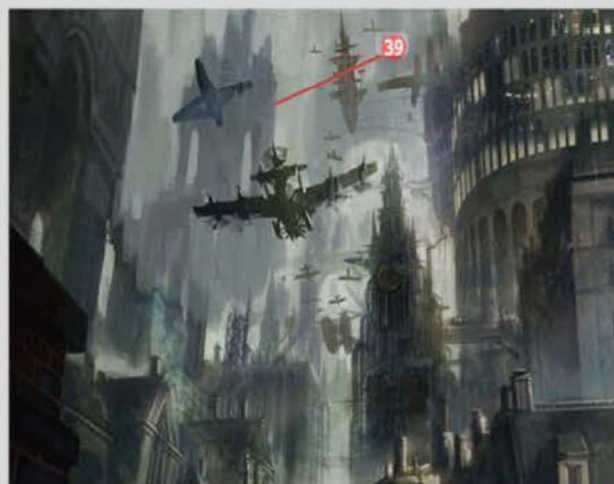
1s Check monochrome

Create a [Black and White] adjustment layer and check the picture in black and white. For the first time in this state, I began to see two problems: ``The brightness of the distant view is low and there is no contrast'' and ``The eye-catching motifs are arranged side by side, and the eye cannot be guided.'' We will solve these problems.

19 Draw light in the background

Add a soft light to sharpen the contrast of the background. Create a layer with [Linear Dodge] [Addition] mode and draw with an airbrush with [Opacity: 30%]. Use a light yellow to red color. Since the distant view is the brightest, it also creates a glare effect that floods the light. The skyscraper in the background is an image of heaven. From the boy's point of view, it's like a paradise where only the wealthy can live.

20 Modify the layout

The tower in the middle, the dome in the foreground, and walking tanks are lined up in a straight line. In this way, eye-catching motifs lined up in a straight line do not effectively guide the eye. So, remove the dome in the middle and shift the walking tank to the right. Now the keypoints are staggered and have a sense of rhythm.
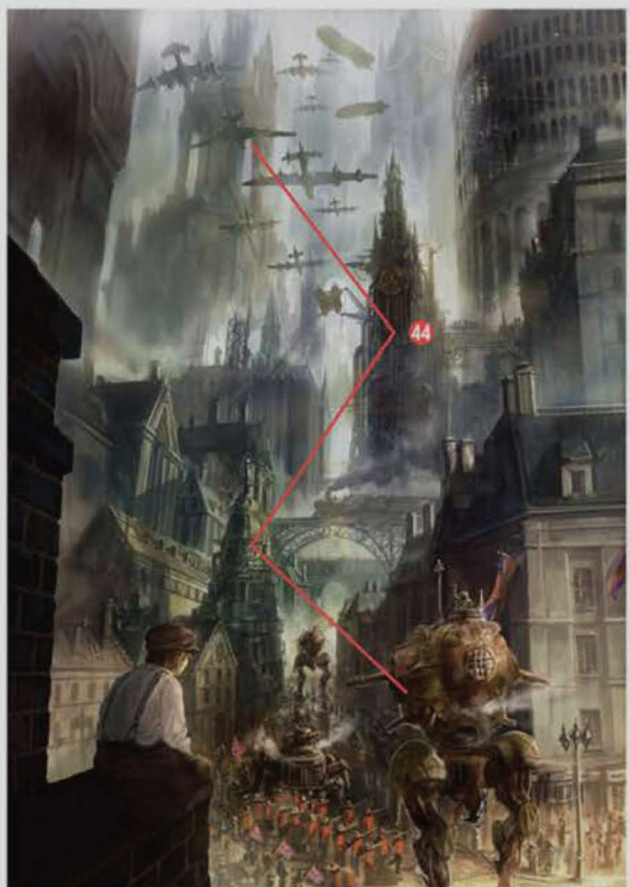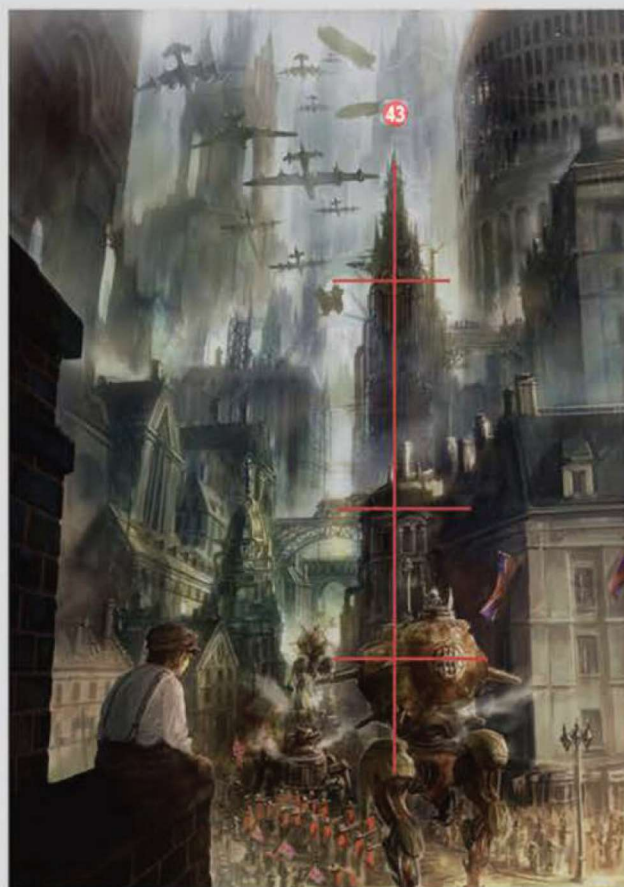
❦ Point ❧

Versatile background technique "Ku-ji"

Ku is used everywhere in the background, and the placement of the motifs is the same. Kunoji is a versatile background technique that creates a sense of depth and rhythm. If you get lost, remember "kunoji", and if something is strange, just remember "kunoji" keep it in mind.

density and eliminate the sense of distance

A paper photo is composited over the whole to eliminate the sense of distance. Compositing adds the amount of information on the paper and increases the density of the cutout, but the same information is added to the whole, so the sense of distance is lost. Actually, the secret to quality improvement is to temporarily weaken the depth. From this state, by concentrating on the part where the light hits, you can create a greater sense of distance than before.

Draw the part where the light hits

Draw the parts that are exposed to the light, such as the upper side of the plane and the side of the building, with a chalk brush with [Opacity: 70%] and a watercolor brush with [Opacity: 100%] (p.16). I use the [Eyedropper] tool from the lighter parts of the canvas, and for the parts made of metal, such as airplanes, I mainly use a watercolor brush and draw strong highlights with the image of a metallic sheen. Areas made of dull materials, such as stone buildings, are drawn flat using a chalk brush.

This is directly related to quality, so let's draw with all our might.
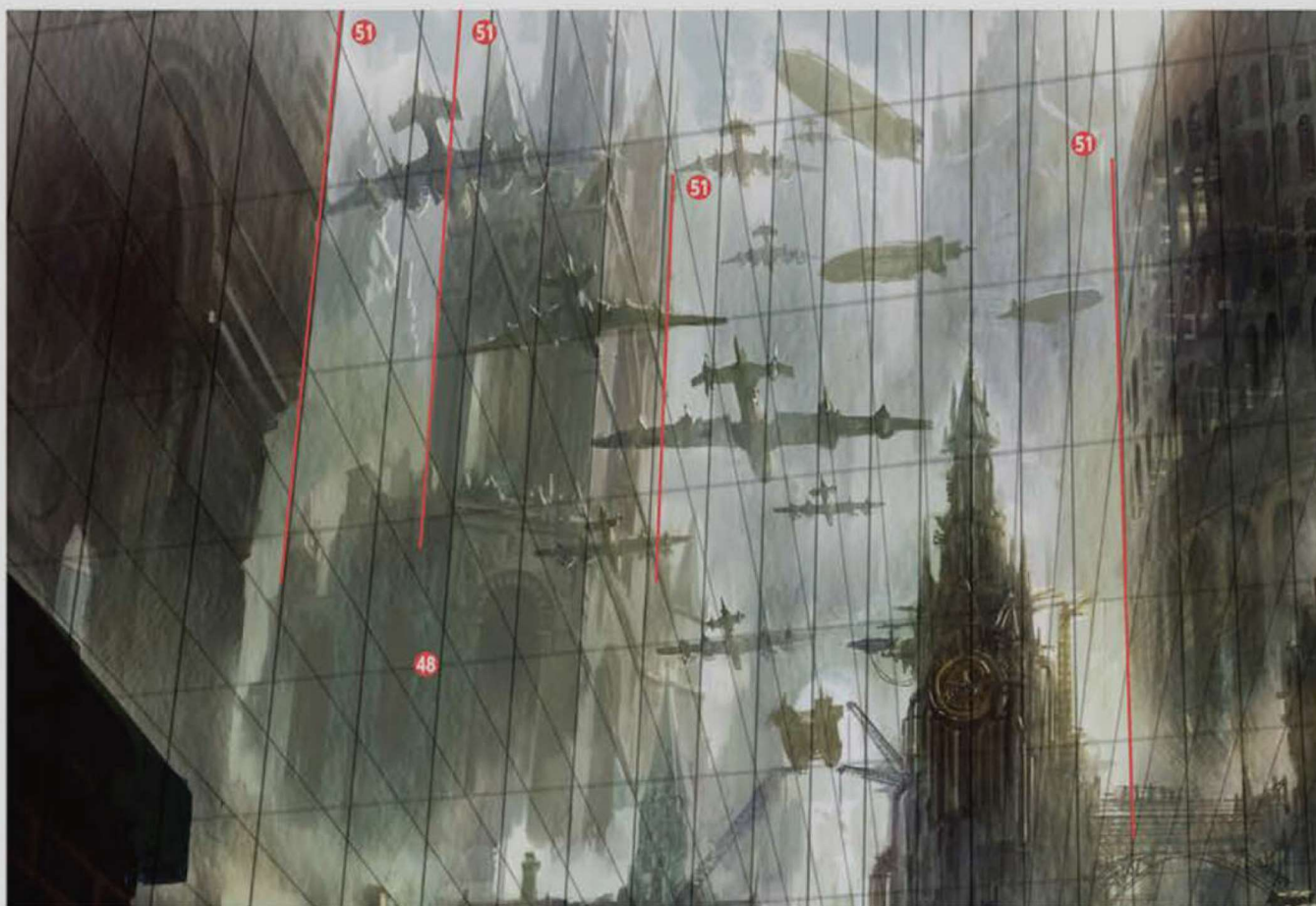
23 to finish the

I use a chalk brush with [Opacity: 70%] and an ellipse brush with [Opacity: 50%] to shape the silhouette of each element. In particular, I add a strong touch to the shadows of the background, and draw out the information on the paper synthesized in 21. This will bring back the distant view. This is because the shadows in the distance will have almost no texture. In the same way, the middle and foregrounds are drawn in from the highlights to the silhouette, and the overall sense of distance is recreated to complete the image.

❴ Point ❵

Magnificent Portion Protects Perth

In parsing, there are parts that can be ignored and parts that must be strictly adhered to. Basically, I strictly follow the perspective of the magnificent distant view part like this. Even if you ignore the perspective of the normal foreground part like ○, there is not much sense of incongruity. If the perspective is slightly out of alignment, the sense of incongruity will be stronger in the part that you want to show grand with the spread of space. In particular, the vertical berth line 6 does not allow even the slightest deviation. It is recommended to draw while displaying the verse even in the final stage.

Afterword

Thank you for reading this far. Yo, I'm Shimizu.

This is the first time I have written a full-fledged technical manual, but how was this one?

If you are a beginner, you may be surprised at how much thought you put into drawing! I'm the type to draw while thinking, but that doesn't mean I'm good at it. Even if you draw by intuition, there is no problem at all as long as the work is attractive. As mentioned several times in the text, the theory and promises in painting are all tools. Same with scissors and rulers. You are in control of whether you use it or not. To put it simply, if the picture is good, it's OK. Even if the perspective is off or the drawing is out of order, it will not be attractive. Don't use reasoning, if you can draw something good with just your instincts, that's fine. You can ignore the contents of this book.

Truly amazing works easily transcend theory and reach directly to the heart. That's why I say many times, Don't be bound by correctness and reasoning. If you decide that this is better for you, ignore the reasoning. Don't listen to scissors and rulers.

However, there are two major benefits to being able to think logically when drawing. One of them is that the drawing speed becomes faster.

The reasoning is easy. If it is A, it can be judged quickly as B. If you use reasoning, you will get a clear answer, so you can minimize the time you spend worrying about your sensibilities. You can reduce the amount of time you get stuck wondering what to do. You can use your free time to improve quality, play games, or sleep a lot. Drawing speed is really important. Speed is your strongest weapon, especially if you're a pro.

I think some people think that "beginners should take time to draw first". No doubt about it. But don't confuse ends with means. In order to create a high-quality product, it is good that it takes time as a result. If you make a mistake there, you will wear down more and more. It's just my personal opinion, but I have a habit of stopping my hands when I'm worried. If you have a habit of worrying since you were a beginner, you may end up writing late despite your skill. In fact, many professionals are troubled by writing late. Slow writing is fatal in background drawing. This is because, unlike characters, the background does not increase the price of a single picture much even if there is a career. The background is a lot of work, so the more productive people are, the more stable they are.

Well, it's been a long time. 2 of the merits of drawing with reason

The trick is to be able to explain it to people. Like this book, why do you do it to the other person, why should you do it. You can use words to convey information such as Don't underestimate the power of words. Think of a store clerk. Who do you trust, the person who recommends something like "somehow this is better", or the person who tells you why in words, "This one is good because it's~"? is directly related to trust. Furthermore, communicating with words means that you can also communicate with letters. Techniques can be summed up in letters, simplified, and even made more efficient. In fact, writing this book allowed me to improve many techniques.

Were you able to convey the benefits of drawing with reason?

Most importantly, have fun. If you don't enjoy it, you won't get better. I can say this with confidence. Above all, have fun. I believe that paintings that are fun to draw will convey joy to those who see them.

This book contains everything I have learned in my short career. I think I got it. People who will draw pictures from now on, more pictures People who want to improve, even if just a little I would be happy if I could get it.

Finally, I would like to thank Mr. Sugiyama, the editor of this book, the people of SB Creative Co., Ltd., and everyone who cooperated with the publication and sales. And you, who have read this far. I'm really thankful to you.

Yo Shimizu / Hiroshi Shimizu   Y.S

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After graduating from Tohoku University of Art and
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How to draw "Fantasy
background" How to draw class
landscapes Photoshop or heart. Hiketsu
Draw with Photoshop! The secret to inspiring